

September-FREE!

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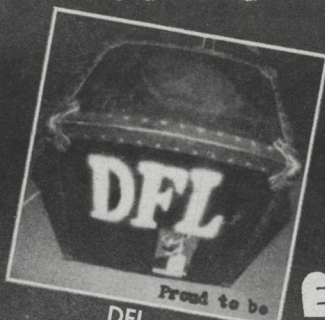


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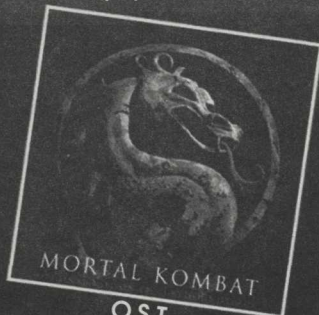
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DISCORDER #152

September 1995

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and voila - it's a cover!

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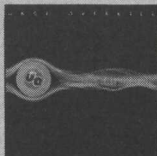
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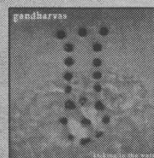
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airhead

NCRC-RSVP

dear airhead,

i am writing in response to brian wieser's article on the national campus/community radio conference that appeared in last month's issue of *disorder* magazine. i am writing now [better late than never?] even though i feel that, given brian's obvious slant, there should have been more of a balanced response to the question, "What is campus and community radio, anyway?" i am writing because i was outraged by and scared of the opinions and implications contained in the article.

brian is CTR's elected president. as such, he is technically elected to be the voice of the station and to speak on behalf of CTR and its members. whether or not he intended his piece to be written on behalf of the station is irrelevant because he was a CTR representative at the conference and he is speaking as a privileged, straight, white, middle-class man, and he is oppressing so many people with every touch of a typewriter key. what he speaks is NOT what many members of CTR feel.

i was also at the radio conference in edmonton. it was a frightening, confusing, and empowering experience for me. beginning with a Native ceremony, ending with a baseball game/barbecue, and featuring a separate day for the Women's Conference, nrc

'95, i feel, tried to offer something for everyone and include everybody. what the organizers and [most of] the participants of the conference did not try to include, however, was a place for bigots.

brian states that the nrcr has become "a collection of narrowly focused activists involved in radio." this is true: campus/community stations give a voice to those groups who would not be given the time of day anywhere else. would brian rather our c/c stations exist as breeding grounds for apathy and ignorance? we do indeed have many "focused" spoken-

word and music programmes which provide an avenue to discuss issues of racism, sexism, homophobia, classism, etc. if one is going to fight prejudice it is impossible to conquer it all in one programme. that is why we have "focused" shows, whether it be a gay/lesbian/bisexual show, a feminist show, or an environmental show. that is the beauty of c/c radio. it's called strength in diversity.

he also states that, "unfortunately, c/c radio includes more than just these people — even if they weren't all in attendance at the conference." true again. no matter how much we'd all like to think that c/c radio is comprised of liberal, open-minded people (with great taste in music to boot!), there is a scary number of people who could care less about equality. at CTR, the ratio of female to male programmers is about one to six. the ratio of coloured programmers to caucasian programmers is even more pronounced. how's that for diversity? brian continues by writing that the airwaves should not be used "to suppress any voice," not even a fascist, racist, sexist, homophobic, classist voice? what "voice" does brian mean?

why the heck should you the reader/listener care about any of this? well, brian is right on when he claims that c/c radio is about "communities of people" and about the "freedom to speak." what he doesn't seem to understand is that many "communities of people" are not going to feel that CTR is a safe place for them; and if these people don't feel safe, how can they even think that they have the freedom to speak? we don't need to provide airspace for racist, misogynist content — [we'll] leave that for the corporate, mainstream radio stations in this here city.

i was scared to death to write this letter. i know brian and i work with him. heck, i like him. this was not intended as a personal vendetta against him, but his article hit me so hard i questioned my entire position at the

station; is it futile, pointless, and perhaps dangerous? i don't know.

mike hoffman
CITR programme director

Dear Airhead,

i am writing in response to Brian Wieser's article on the NCRC in last month's issue of *Disorder* mag. After reading it, i thought Ya Allah, another case of white male defensiveness! Wieser passionately displayed his angst as he wrote that Campus and Community radio stations are being rather unfair in their apparent inclination to social and political issues and not enough on "issues with a broader relevance". Well cry me a river!!! So Wieser obviously doesn't think that stinking racism, sexism, homophobia, poverty, and such other concerns do not effect the "broader" society. Wieser is living in his privileged white male world where the above issues prevail in all their sickening glory.

Campus and community radio is a very important resource for oppressed peoples. Mainstream radio is about wealth and exclusion. The status quo always receives overwhelming support and differing points of view are either discouraged or twisted to make them look ridiculous. On the other hand, c/c radio is about grass-roots and representation. Here, we dish out what the privileged don't want to hear and that means the many different voices of progressive consciousness: anti-racist, anti-sexist, anti-homophobic, anti-poverty, etc. Unfortunately, there are those like Wieser that we must come across. Those who are afraid that our concerns are "taking over", so to speak, and "infiltrating" their domain. Well, i hate to shine the glaring white light on you, Wieser, but there's a dimension of power in all of this. The white right have the instruments of authority at their disposal. They can silence our voices with one flick of the wrist unless we stand up and say fuck that. I'm gonna say what i wanna say. I'm gonna make people hear! That's why we turn to c/c radio to provide the forum.

Wieser, in his conclusion, decides to write the typical white male defensive trash by stating that "c/c radio is a recipient of some of your tax dollars." ("Your" obviously refers to the capitalist-patriarchal class) Did i not hear the fascist leader of the Reform party say those same words? I'll just remind Wieser that the "narrowly fo-

cused activists involved in radio", as he so ignorantly labels us, are taxpayers too! I'm glad to hear that the NCRA is finally focusing on concerns that should have been given top priority long ago. It's high time that various forms of mediums take action. After all, that's what "alternative" radio is for. i certainly hope that CITR radio will take the examples from progressively-conscious stations like Co-op and not allow people like Wieser to push it into the narrow confines of white-supremacist society.

shazia islam
member of colour connected
against racism

OF MOGULS & MISTAKEN IDENTITIES

While it is technically possible that Thurston Moore and Beck were in the audience during Park Queen's performance, it is much more likely a

common case of mistaken identity involving the always effervescent Sean Elliot of Superconductor. Also, it should be noted that Park Queen was invited to play Lollapalooza not by Thurston Moore, but by David Geffen who could be seen backstage wearing a "Bruce Pavitt Gave Me Head" t-shirt.

Barry Ledwidge

WHY HAST THOU FORSAKEN ME?

Hello Trish Kelly, What gives woman? You are griping in the latest *Disorder* about no good quality zines out there and *In Hell's Belly* is probably sitting under a table leg in the office. What do you Disorderites do with the copies i mail out there? Especially pricey was the three issue pack that went out last issue. If the mailroom types are absconding with it before it gets to you, call me! Our first and last review was of issue #1. I am now just getting in all the submissions for #14. Issue #12 is up online at our site and a whole page is dedicated to my favourite zines, their addresses, etc. i am personally fund-

ing the charges to put up all the back issues of *Geezuz* so that the world can revel in John's brilliance, and i gave local zines a big plug in a *Discovery Channel* special on *Wired Women* that will be aired in November. If this isn't a great story i don't know what is. Geeky secretary type quits and becomes Hellypne Ink tycoon while working full time running a video production house.

i need all the support i can get to keep *IBH* afloat and reviews in the media are an important way to get the word out there!

Thanks for taking the time to read this. :)

Helen S. Siwak
Editor
In Hell's Belly

EVERYBODY LOVES TO BE LOVED

Hello Disorder, Just a little note to say i really appreciate all the things your paper does. Such as the free directory and the great local coverage of bands. Even if your paper wasn't free i'd still be a loyal reader. All of you do a great job and i'm sure you'll continue to do so.

Thank you
Mark Owen
drummer - Cirкус Mind

Hello. i love the *Disorder*. The problem is i love it too much. I'm lazy too. i need the nice people at UBC to send it to me once a month for a year because i refuse to get off my ass and pick one up for free. Therefore i am sending money. i live all the way out in Coquitlam. There are 2 skaters out here. No bands. Hmm. I'm now crying... i can't even pick up CTR on the damn radio sometimes. My car broke down. Flat tires. Hurricanes. Floods. However, this issue of the *Disorder* (July's) made me smile. They grey clouds are gone. Only sunshine. Smiles. Chipmunks. Bands! Skaters! cool! Skat! Pilot! Man, life is good.

Thanks
Melanie Hawkins

FUCK-UPS

Oops! Those beautiful photos of the suave and sexy Sister Lovers that we published in last month's mag were not taken by Jody Franklin, as we so foolishly credited them. They were in fact shot by Erica Henderson, to whom we extend our sincerest apologies. We also forgot to credit the photographers who provided the spiffy pic for last month's cover. They be Lisa Wayne and David Galoway, and we be sorry (again).



Vancouver Special

by Dale Sawyer, Megan Mallett, and Les Vegas

LOCAL DIRTY

Ack! I'm late, I'm tired, my feet smell, and my usual network of spies and informers has left me virtually dirtless for this month's Vancouver Special. I'll try really hard to get my shit together by next month, but until then I'm afraid you'll have to whet your appetites with a little Gossip Lite™.

The big news on the local scene - or at least the news that Mint Records publicity pimp Grant Lawrence has trumpeted enough to gain the attention of the local papers - is that **cutb's** temporary tour drummer Neko took offence to some comments made by a member of the

audience at one of their recent shows and proceeded to pummel the poor punk until he saw the error of his ways and apologized for his boorish behaviour. Hmm, I always suspected that cuter than cute image was a sham. "The number you have reached is not in service" - if you've called 684 PUNK line lately, you will have no doubt been shocked to hear these words instead of the usual mix of blaring punk rock and garbled gig listings that made the **PUNK** line an indispensable guide to Vancouver's all-ages punk scene. There are no plans to resurrect the line any time soon, but if anyone out there wants to start up a new one, we'll be sure to tell the world about it... **Netwerk Records** will be holding their annual garage sale again this year.

Tentatively scheduled for September 23, the sale promises to provide tons o' bargains on tons o' Netwerk gear... **The McRackins'** first trek across America came to an abrupt end when a fire blew on their tour van and flipped over outside of Burlington, Colorado. Fortunately, no one was seriously injured in the crash, largely thanks to the fact that the McRackins, law abiding Canadians that they are, were all wearing their seatbelts. (The hospital where the boys were treated after the accident awarded them with "Survivor Certificates" to indicate that had they not been wearing seatbelts, the outcome of the accident may have been far worse.) Lead vocalist/guitarist Bill McRackin may have sustained a broken hand in the accident, but other than that everyone is just a bit shaken up... Also courting disaster last month were **The Wingnuts**, whose bass player, Bernie, had his bedroom torched in a fire. The blaze started in the house next door, destroying it, and then spread to Bernie's house. Fortunately, no one was hurt and the fire was contained before it could spread

beyond Bernie's room, but, unfortunately, the master tapes for the what was to be **The Wingnuts** new album were destroyed in the blaze. The band will be holding a benefit for themselves on Friday, September 29 at the Malcolm Lowry Room. On a lighter note, **Mark Brodie** and **the Beaver Patrol** will be releasing an album on none other than the mighty **Shredder Records**, the label responsible for **Jawbreaker**, among others. Joining **Mark** and the **BP** as fodder for signing gossip, **Calgary's Chixdiggit!** are heavily rumoured to be the latest Canadians to be added to the **Sub Pop** roster. If you see them sportin' **Sub Pop Swatches** when they hit the **Pit Pub** next week, you'll know the ink is already dry...

That's it! That's it. I told you it was going to be little on the lean side today...

DEMO REVIEWS!

I'm such a stickler for accuracy I'm compelled to include an erratum of sorts in this month's column. The offending published material in question is the review of **Destroyer** in "Vancouver Special" a couple of months ago. I claimed that lo-fi singer-songwriter **Destroyer**, formerly of the fine lo-fi band **True Love Forever** (in fact, he's still with them if they are indeed continuing as a functioning unit; however, I've heard rumours to the contrary), included some sounds that resembled "an accordion the way it should never be played". I was, after all, writing the review while actually listening the tape, albeit for only the second time. Hey, you'd hear a fucked-up accordion too if you were

cowshead

the dust had hardly settled when the reports of the hurricane started surfacing. It was that time of year again and the locals were soon to be deep in the shit once again why, thought some, did they year after year put up with the destruction heaped upon them. the so-called acts of god. the unforeseen and the seemingly unexpected. was it worth all this to live in paradise? the taking of the sea, the wind's blind path through homes just newly renovated from the last time. why would one continue to live in an area that had for the last five consecutive years been ravished by fire, flooded by rain, torn apart by hurricanes, year after year of pounding disaster. the hurricane season they called it. forest fire season. is it worth living on the shores of malibu with all its majestic beauty, clouded somewhat now by pollution and film crews, to maybe have your home washed away by the sea or torn apart from fire? I say not. fire island in new york is virtually disappearing daily, the sand washing away with every passing day, the locals paying as much as \$50,000 u.s. to have their homes moved further and further up the beach to avoid the sea they've paid so much just to be near. how stupid are we as humans as to fuck with mother nature? yet again and again we return to the spots where the shit has hit the fans and build again and again. and while most of these major disasters happen in the lower 48 let's not forget that we too are guilty of foolish living, not just our american cousins. shoddy building practices not more than a block from my home have cost owners tens of thousands of dollars. and if they had had it fixed correctly the first time maybe it would be better, but due to lax inspection the problems persist and the building should just be taken down. what's my point? i don't really have one except to say that as humans we are all so stupid. we seemingly don't learn from our mistakes. like dogs we're slapped repeatedly by a newspaper that mother nature wields and we never learn. i'm as guilty as the rest but like to think that i have learned some from my past mistakes. we build over and over where we shouldn't. live in areas we know are prone to acts of god and then complain and expect the government to bail us out. fuck that. you pays your money and you takes your chances.

gth



CHIPMUNKS&SQUIRRELS

on your sophomore listen of this mad genius' work. Anyway, upon further audition of the cassette, I feel I have to correct this error, especially since it's been bugging me for weeks now: the sounds heard on the cassette are actually a synthesizer the way it should never be played. There, I feel much better now. Too bad if you don't.

Fisting sure know how to give you the grind when it's called for, and concurs to do it even when it isn't. The titles "Condemned" and "Fat Piece of Shit" should give you the hint as to what these guys are all about: candlelight and wine are OK, but only as an adjunct to ritualized bloodshed and not for setting the mood for a romantic dinner. I haven't heard such coarse vocal guffaws since the voicebox bypass on last year's *Deliverance* cassette by Dreadnaught. But it's the last track on Fisting's four-song tape, *Get That Ring Out of Your Fucking Nose* that really sticks out (no pun intended). Fisting may be metalheads, but they ain't metalheads. This tape demonstrates their group's approach to employment-seeking, as the singer warns the new piece "you'll never get a fuckin' job". It had to be said.

While I'm only guessing (and I'll do it again), something tells me Kenn Sakurai should have done some. Second Guessing since the voicebox bypass on last year's *Deliverance* cassette by Dreadnaught. But it's the last track on Fisting's four-song tape, *Get That Ring Out of Your Fucking Nose* that really sticks out (no pun intended). Fisting may be metalheads, but they ain't metalheads. This tape demonstrates their group's approach to employment-seeking, as the singer warns the new piece "you'll never get a fuckin' job". It had to be said.



just a couple of the 8 tracks on display in the *sw* *wrong They're Right*, a 10,000 mile & track trek on film by Russ Foster and Dan Sutherland that will be shown at Edison Electric Gallery on the 15th

mine, and your second one might even be better. By the way, the new tape's called *The Drew Barrymore E.P.*, and it's apparently dedicated to that hilariously starlet of the Lollapalooza circuit (correction: it turns that Svend Erickson, guitarist for Hole, has hit on her before; it's just Courtney Love who hasn't actually hit her yet). I don't think he's serious about the Drew Barrymore thing, so you can stop yapping all over *Disorder*. The lyrics aren't important anyway, serving as a catalogue for your aural journey over misty seas and cathedral-walled arias. If he is serious, though, he gets ten rounds with Courtney while armed only with a mere rock launcher and some nerve gas for himself.

Another group interested in the sonic possibilities of soft, squishy guitars is **Reedymade**, a trio who undoubtedly complimented Speedbuggy quite nicely on their recent bill together at a local club. Their dreamy grooves bring to mind Big groups such as My Bloody Valentine and Spacemen 3. Fuzz, fuzz, fuzz. Do not adjust your speakers. There's some acoustic guitar, but don't worry, the delay unit has been applied. Like that by Perfect Sound, this tape could serve as a soundtrack for your dreams, and at just over 20 minutes long, is indeed about the length of an average dream (becha didn't know that).

Helen Gone are a local guitar-picking, rhythm section-less duo whose switching between male and female vocals (in this case, those of Karl and Gail Hourigan) keeps their tapes interesting. If only for the variety. They write great songs with infectious hooks, as tunes like "People in Moose Jaws" and "This Old House", from their new three song demo, attest. "Dinosaurs" makes the observation that "we are prisoners of classic rock", although considering who's going to hear

this song it's probably going to end up being another case of preaching to the converted.

There's also some switch-swinging on **Area 51's** 6-song tape, this time by a couple of persons named Joni and Rick fronting a full rock band. Like Helen Gone, they tend to wander a little into the mainstream side of things, but if that's what gets you off, you won't be disappointed by the relaxed tension (oxymoron pat. pend.) of songs like Joni's "Can't Get Over You" and "Sleep" or by the punchy melodies of Rick's "Another". Good first effort.

Finally, there's *Lick*, the long-awaited and cheekily-entitled cassette from the Tonye Chapman-led **1000 Stamps**. Tonye's voice stands alone, if voices can indeed stand, and is enticingly strong and confident (and on-key: she's taking a big chance). In an intimate setting, like on "Whiskey Song" where the band takes a break, her powerful pipes are capable of emitting soft moans right before belting out a couple furious lines. The song is in legs, so that shows you that voices are perfectly capable of standing. My favourite is "Peter Child". "I don't want to make love to you after age 40/I am not the Poster Child for the coolest people you know", sung with such intensity that I felt bad because I thought she was singing to me. Hey, I don't even know her, what am I getting all worried about?

Well, I hope this time I was accurate. I can't live with myself when I make factual errors. But who am I kidding - this column is probably rife with mistakes and omissions. You see, I couldn't actually listen to the tapes since I was too busy maintaining *Cold* by *Voices* all last month. I got off these cheap kicks, baby. Cold turkey. Hopefully next month I'll have been through rehab (I hope I don't end up like Jerry) so I'll have fresh reviews for ya. Until next month, Kisses to the Crying Cocks.

ALL-AGES SHOWS!

Friday, September 15: Nameanso and Another White Male at the Centennial Building, Beban Park, NANAIMO (7:30pm)

Friday, September 22: Daygo Abortions, Lik the Pole, Puncture & Backroom Stage at the New York Theatre (8pm)

Saturday, September 30: Seaweed, Into Another & guests at the Town Pump (4pm)

The Vancouver Fringe Festival

Preview

The gentry has won. This year's Vancouver Fringe Festival, taking place between September 7-17, moves away from Mount Pleasant to Commercial Drive. Fringe goes this year can expect a more festive atmosphere than in previous years, thanks in part to the trendy flavour of the Drive, and also to the great pains Fringe organizers have taken to ensure such an atmosphere develops by hiring street entertainers and the like. Even with the move, though, patrons will still be able to see a diverse program of dance, comedy, drama, and music in both traditional and more on-the-edge forms.

Now in its 11th year, the Vancouver Fringe Festival derives its name and attitude towards theatre from the Edinburgh Fringe Festival. This first fringe began in 1947 as a movement against traditional theatre taking part in the first Edinburgh Theatre Festival. Eight theatre companies were excluded from the mainstream production and hosted their own festival on 'the fringe' of the other festival. Initially marginalised, this alternative festival developed into something greater than the mainstream theatre festival and has since spread into other centres.

This spirit of the Fringe continues at the Vancouver Fringe with unconventional theatre spaces, experimental theatre, and performers taking their own financial risks. Unlike mainstream theatre, which focuses on bankable projects that ensure bumps in seats, the Fringe focuses on 'theatre for everyone'. Applicants are accepted on a first-come, first-served basis. Further, what is performed at the Fringe is left entirely up to the performers. As one performer notes, "you can go piss on yourself for an hour and they won't stop you."

Finding ten suitable venues in the vicinity of Commercial Drive was a challenge, but unconventional theatre spaces have always been a mainstay of the Fringe. The ten venues this year

will consist of the New York Theatre, the Vancouver East Cultural Centre, the W.I.S.E. Hall, Britannia Auditorium, the Edison Electric Gallery of Moving Images, the Grandview Salvation Army, La Quena Cafe, the Firehall Arts Centre, Station Street Arts Centre, and Main Dance Place. Fringe headquarters will be set up at Grandview Park. The Fringe Lounge, always a source of inspiration (read cheap beer and eat) and pertinent info on the shows, will be at the Legion Hall on Commercial. The Lounge still serves as the place for performers and fringe goers to find out the latest, check the reviews, quaff a few

"You can go piss on yourself for an hour and they won't stop you."

and wash their own damn dishes. And, of course, there are lots of restaurants and coffee bars on the Drive to provide an alternative resting place for theatre goers between shows.

Selecting which of the nearly 100 different shows to see at the Fringe need not be an intimidating process. Information is out there: check out the Fringe Headquarters at Grandview Park, go to the Fringe Lounge to look at the production company's previous works, read the reviews, or catch the buzz on the hits. Program guides can be found in your local community newspaper, and at all Starbucks. For those with a modem, check out the Fringe site at www.vanet.com/fringe for info on venues, plays, and ticketing.

Based on previous productions, there will almost certainly be some sure-fire, not-to-be-missed hits, such as One World Theatre's *Alice in Wonderland*, Way Off Broadway Group's *The Celestine Prophecy*, Dark Horse's *The Big Dick*, Unconscious Collective's *Detritalment*, Penalties Theatre's *R.U.*, Jacques Lalonde's *A Closer Walk With Jean Chretien*, Lorraine Bowen's *The Lorraine Bowen Experience Returns*, Fourlight Theatre's *Boodicea - The Red Bellied Queen*, and Rumble Theatre's and Zababwa Theatre's *True Lies*.

Taking in the Fringe experience is more than just seeing the hits, though; it also means taking in the newcomers and the experimental.

For example, Adad Hannah appears in *The Human Faux Pas*, his first Fringe production and his first real opportunity to showcase his work among other artists. Gert Jones and Jennifer Wagner, who appear in the female version of *The Odd Couple*, are also newcomers to the Fringe experience. They stress, like Hannah, that the Fringe gives them the opportunity to gain experience in theatre by mounting their own works within the confines of the Fringe organization. Whether supported by the 'Bank of Mom' or a generous government grant, newcomers to the Fringe are able to develop their talents. The Fringe provides artists the means to put on some 'crazy things' and dabble in experimental theatre, and, if a show garners favourable reviews and is an audience favourite, the Fringe can also provide a company the chance to tour their show.

In the transition to a 'festival' atmosphere, the Fringe is sliding out of the margins and into mainstream recognition and status. The move to Commercial and the subsequent corporate sponsorship has altered the once neglected but grassroots inspired theatre festival that existed in Mount Pleasant. The Fringe has won, but the fringe spirit of unconventional theatre space, performers taking their own risks, and experimental theatre remains. After all, a successful fringe depends on the people involved: organizers, volunteers, participants, and theatre goers. Whatever your taste, there is still 'theatre for everyone' at this year's Fringe.

by Kevin Fundergrast

Vancouver Electronica

Cameron Siguenza interviews Phil Western and Dan Handradur

There is a growing number of musicians in Vancouver who have included within their musical palette a number of electronic devices that are both vintage and modern. Instead of the usual guitars, bass, and other traditional devices, samplers, effects processors, analog synthesizers, digital keyboards, drum machines, and sequencers are being used with varied results. Two musicians within Vancouver who have released electronic music on various foreign and domestic labels are Phil Western and Dan Handradur. Dan, 29, is originally from Romania, while Phil grew up in the lower mainland and is 24 years old. They work independently, with each other, and with other collaborators. I recently spoke with each of them over the summer, asking some questions on what it is like to work within this medium.

I would like to stress that the term electronic music that is often used to describe this genre, while essentially correct, does not acknowledge the wide range of music that can be made using similar tools. Of course, strict terminology can be similarly limiting and inexpressive. The term electronic music can encompass the following spheres (there are more): Modern and classical ambient music, Industrial of many types, stuff like Depeche Mode, techno, house, dub, hip-hop, electro, trip-hop, acid jazz, club music, and the Chris Shippard stuff. I would characterize the music Phil and Dan make as essentially rhythmic, with layers of melodic ambience.

†Speak with Phil Western

DISORDER: What would you like to see occur in Vancouver?

Phil: Well, the ideal setup would be in a city where all tastes are reflected and there is a lot of choices. That has yet to occur here. It is asking a lot maybe for a city to have this right away. Five years ago there was nothing to do here from my perspective. It has improved now, and there are lots of musicians working within this genre of ambient music or whatever people label it as. I would like to see more venues established where live electronic nights could occur in a positive and frequent environment.

What was your first electronic music setup and how did it evolve?

My first setup was an old, used 12 channel mixer, Roland D70, Jupiter 6, Emox 2 sampler, three Boss SE-50s, Atari Notator Sequencer, and some guitar effects pedals. I had a nice period of time when I was using this stuff on a 32 channel mixing board. I had this really crappy Akai VXP90 analog module that disappeared. I have never been able to remember where I went. I think I lent it to somebody or something. I would like to have it back now. I bet I would program it differently now. Once I got a Kurzweil 2000RS sampler I learned a lot about programming, and a KORG wavestation is the other thing that I have now. It does wave sequencing and makes really nice complex sounds. The Kurzweil has its own complex kind of sound. It is in another world of its own sound. I have this TG77 FM sound module that is really freaky sounding and the freakier sounding the better.

that's why I got rid of the D70 keyboard. I have a PRO-1, 202, 303, 606, 808, that provide many of the rhythmic sounds that I need.

What was the very first recording that you did?

The very first one that I did was when I was 17 and I had just graduated high school. I was in this band that had studio space, and there was a Tascam 8 track. I have played drums since I was 9 years old. It was fun to experiment with different recording techniques. I liked to be experimental with both primitive and high-tech equipment while making stuff that was basically noise.

How much time per week do you spend making music?

It varies, but when I first got my gear I was 21. It was a lot as I had received some money and was able to purchase my first electronic setup. Between the ages of 15-21 I used an 8-track recorder on drums, guitar, and bass with processing to try and create something that was interesting. My influences were varied, but I liked the Cocteau Twins, the Cure, and groups like that. When I first got my gear I spent 8 to 9 hours every night; I had this garage where everything was set up. That lasted a long time, but I couldn't say I do that anymore. I go through periods like that, but then the inspiration dries up for awhile. It's kind of a drop when it's not happening. My whole mood is dependent on my output almost, or my productivity. In the weeks when I am not as productive I get pretty stressed out. Then, when there is lots of ideas coming out, it's a real relief almost. I work a lot of night.

What direction would you

like your music to go in?

I would like to be more experimental. Very rarely do my beats have a 4/4 beat structure nowadays. Sometimes I like the results you can get with primitive equipment and sometimes the more you leave up to random chance the better with experimental music.

What kind of equipment would you like to get in the future?

There is a couple of vintage analog synths I would like. I would like an EMS synth, and a Theremin as well. I would also like to find a Nordlead synthesizer. The Nordlead is a modern analog synth that makes really cool sounds.

How do electronic music type labels treat people from Vancouver?

It is hard to get things happening when you live here in Vancouver. Getting labels to pay attention to you when you are from Vancouver is a real challenge. The best luck I had was when Robert Shea went to a seminar in New York a couple of years ago, that when I made a lot of contacts. Before that it was more difficult. In many record label offices in Europe, when I had the demo cassette or whatever they think of Vancouver and Bryan Adams. That can be hard to overcome, but you just have to be persistent and make lots of phone calls to follow up on your demo.

What is the difference between a traditional rock band record contract and one that you might have experienced or heard about within your musical sphere?

Well, a rock band contract involves going into a studio and

hiring an engineer, and it can cost a lot of money - nearly \$50,000 to \$100,000 for many of the bands to put out a wide release sort of album. I am not talking about the major production, big budget deals. Much of the 12" vinyl in Odyssey Records is recorded in home studios for next to nothing, and then are sold to the many labels for nothing as well. Unless you are the Orb, Future Sound of London, Aphex Twin, or something similar, the money is minimal. For many of the artists that are doing a similar style, there never will be a lot of money, but you will have a lot of fun. You probably won't be able to quit your day job. The thing is, most of these labels pay around \$10,000 tops if you are really good and they don't want you to release stuff on other labels. That kind of money is not enough to live on, and if you get it all at once you are going to spend it more gear, or whatever. The record deal pays for your gear, and a day job pays for the rest of your concerns. This reality is similar to many other types of music.

Why are you selling Odyssey Records?

I didn't really enjoy being a business owner, and I have been irrationally irresponsible. Robin Boalthe (the soon to be owner) took most of the responsibility. I am often in the studio until 6 or 7 in the morning, and often don't make it to work on time. I am going to miss it, but I have realized that I can't continue living like this. I would like to go traveling. I would like to go back to school, maybe film school. I don't presume to have a talent for it, and you don't know you have one until you are given the tools. Film school gives you the gear, it gives you the opportunity. It is

very difficult to try to pay for all of this independently, and film school lets you make that first film. Film school is very expensive as well.

What have you been working on lately?

I was working on the Download project this summer (with members of Skinny Puppy) and it should be out very soon, in early September. We might tour in Europe to promote this project. I am working with Dan Handradur (Vuemorph) on an ongoing band. We did the Floppoint CD on ESP records together, and an Off and Gone 12" on Exist Dance records. We have some other stuff that is coming out soon. Some more 12's for sure.

Isaac speak with Dan Handradur—

DISORDER: What is your musical background?

I started playing violin when I was six. In Romania at a music school. This school would teach all the subjects as well as music, but really music was first and foremost, and the other subjects weren't considered to be as important. It was different living in a communist country. I took violin until grade 5, and then I started piano with violin at the same time, up until Grade 10 when I moved to Switzerland. They put me at a university level in Switzerland for music, which was different. I was going to a lot of classical music concerts for my schooling, and one concert featured a sound synthesizer. I discovered Kraftwerk in 1979, and in Switzerland in 1981 I began to DJ in clubs, and then I got my first keyboard. My parents had discovered that I was skipping classes because I was DJing at night, and they said, "Forget it, you are not going to DJ anymore." I said, I have to

do something with my life, so I sold my DJ stuff and bought a Poly 6 and a Roland 606 Drum Machine.

When and how did you end up in Vancouver?

In May 1990. In the three years before that I lived in Toronto and Montreal. When I left Romania for Switzerland at the age of 15, I left behind a lot of friends, then I left Switzerland for Canada. I wasn't really sure of what I was doing. My wife and I just wandered around. I lived in London, Ontario - it was totally dead. Then Quebec and Toronto, and then we went to Vancouver to get our Canadian passport so that we could move to Costa Rica and remove ourselves from Western life, making music, and everything. Then one of our demos got played on CTR radio and we decided to stay and work on music here.

Do you like living in Vancouver?

I do and I don't. I think that geographically we are super isolated and that it is difficult to get music jobs. On the other hand, it is kind of cool as we are removed from what is happening in Europe. Things can develop here independently, and I like nature a lot. I want to travel within BC, but without any money it is hard to get out of the city. Both my wife and I suffer from rheumatism, which is affected by the rain greatly, and that sometimes makes me want to move somewhere where it rains less.

Have you seen any changes in the music scene in Vancouver?

I think things are changing because people from Vancouver are releasing more of this music. ENDZEIT records has been

formed to try to get more music out there. A lot of people make music because they love it. When I first moved here it was different, and there was really just the Twilight Zone and it played lots of more hardcore stuff. My friend Steve, who DJed there, would try to mix in stuff like the Orb and Orbital, and the owner would always tell him to play much harder stuff. Steve would want to play what he wanted to play, and no one knew that this stuff would develop or catch on in the many ways that it has.

How did you first meet Phil Western?

I heard of him before I actually met him. I had heard that this guy was working on music and had his own sound. I think that we met and decided to work on a track together. We worked on some tracks very intensely and quickly and these ended up on the Outersanctum CD that I was a part of. We drifted apart, and then we started to make music together again. It worked, and we went to San Francisco to see Mixmaster Morris, and the Aphex Twin, and then we worked in a studio in Yaletown together.

How would you describe what it takes to get a music deal within the ambient music genre?

Well, first, you can't set your

heart on a really big record deal. It's not going to happen unless you have a successful record that resulted from a smaller previous record deal, then you can get lucky. Otherwise, I think it's cool to work with a smaller label that takes care of you, if they like the music and promote the music and allow you to express yourself. I think that should be good enough. It is a good enough starting point. To pursue this relationship you need to telephone them and tell them you are sending a tape, then you send the tape. Then I phone again and ask them if they have received the tape. If they wait a few weeks and ask if they have listened to the tape, and what they thought of it, and if they have any suggestions. Then I call again a few weeks later and ask them about the music again. If that doesn't work, keep them apprised of your musical developments and call frequently. Keep trying. If they are after you, then it can happen very quickly. Rock music may be easier in the corporate sense, because if you have a well connected manager then he or she can get you a deal more easily. In ambient music you have to get the record deal yourself, which is kind of cool. It is the war against the corporation; you eliminate a lot of the management. Often, they are not necessary.

How would you describe

your music?

It's kind of hard to say. It could be ambient music, but ethnic influences have crept in a major way. Electronic music can mean different things to different people. It could mean those ugly Moog records that were so widely popular in the 1970's, it could mean Brian Eno, Vangelis, Giorgio Moroder, Depeche Mode, Orb, Front 242, Future Sound of London, Sun Electric, Underground Resistance, Skinny Puppy, or whatever.

How did the Outer Sanctum projects occur?

We decided to put out a bunch of tracks from various people. I think one night Cristina (Don's wife) and I planned it out and we released 2000 CDs. It sold very well in Vancouver, although there are copies still available. We hired Robert Shea to promote the project, and for a few months everything went well. Then our investor decided to stop funding his investment, and then we released two 12's. We never got paid for these as a distributor elsewhere stiffed us on the payment. You have to watch out for that kind of thing, they will stiff you. We only lost a grand or so, but that could have put out another one. Who knows? That could have been the one. (laughs)

What does the average record deal involve for

you?

So far I have only signed deals where I still own the copyright, but they have the right to release it and manufacture it. You don't get too much money for that kind of deal. If you sell them complete rights it can be more. The low thousands and some promotion is what you can expect.

What is most frustrating in dealing with record companies?

First, the distance. It is hard to call Europe with huge long distance charges. I don't have a lot of money, and if you don't spend a lot of time and money on the phone with them you end up where I am now. No one is calling me, because I can't afford to call them all the time. I have to make a move and go to Europe personally to pursue another record deal. I am going to Europe in October to make some new contacts. I would like to get more connected with e-mail or something as well, but I have no money for a computer for e-mail right now.

What is your world wide web home page address?

Chris Blohm at the Vancouver School of Multimedia was kind enough to help Phil, Cristina and I with that, and I would like to thank him again. The address is: <http://www.multimedia.edu/~cblohm/cm.htm/> I would like to have more to do

with this aspect of technology, and who knows?

You are in pre-production on a music video - what will be involved?

I will be helped by Chris Blohm and his multimedia company Web Pool Syndicate in Gastown. Chris is helping me for free, and I really appreciate it. We will use a mixture of graphics, video, film. I would like to bring this video to Europe, so I can get it played there through some contacts I have. This would help our music a lot.

What else have you been working on in the last while?

I have been working with Phil Western and my wife Christina on various projects. Phil and I did the Floatpoint CD on ESP records out of Belgium, and I did the Vuemmer CD on Silent records out of San Francisco. We are working on several 12's right now. One is with ENDZEIT records here in Vancouver, and the other maybe with IQ records.

The Floatpoint album was released a few days ago in Japan, on August 23. Any thoughts on going there after your European trip?

It would be nice to go there, but for a small release like that we will have to see. They mentioned that we would have to sell 5000



copies or so to get a small tour. The Japanese have a really good ambient scene there, including one of the two 24-hour all-ambient radio stations in the world. The other one is in Copenhagen. We did an interview for a large music magazine in Japan called LOUD, and the editor said that there was a buzz about us and our sound. I hope I get a copy of that magazine, and a copy of the Floatpoint CD as well with the Japanese fans. That would be really cool.



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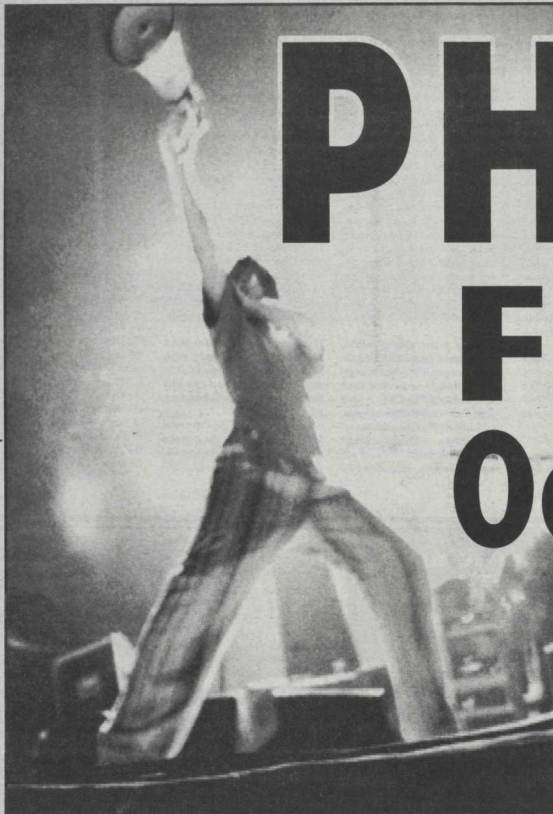
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supergrass

Interview by selena harrington

Ever diligent in keeping our readers up-to-date on the seemingly endless flow of Next Big Things floating across the Atlantic, we here at *DISCORDE* sent ace reporter Selena Harrington to the Starfish Room not too long ago to get the skinny on the latest of the NBTs, Oxford's Supergrass.

Supergrass is 21 year old Danny, who plays the drums, 19 year old Gaz, who sings and plays guitar, and 25 year old Mickey - the old man of the band - who plays bass. The band recently released its debut album, *I Should Coco*, and it was while touring to support this release that the witty and as yet unspooled by success (according to Selena) Mickey sat down to talk about the origins of Supergrass, life on the road, and his opinions of previous NBTs Blur and Oasis.

DISCORDE: How long have you been together?

Mickey: Two and a half years at Supergrass, but [Gaz and Danny] were in a band before called the Jeppifers, which people have actually heard of out here. They played for about three years. They were 'all about 15 when they were doing that and they were really well. I mean, they were 15 at the time and stuff and they had a record deal. They played around England, did the whole works. Then they started getting hassled by Nude Records for not being commercial enough. It was the Jeppifers and Suede at the same time on the label and the label liked Suede. They kept making the Jeppifers go back and re-record their demo because they didn't like them. I used to hear their original demo tapes because I knew Gaz years ago when he used to be in the Jeppifers, and the first one sounded brilliant. The next one sounded brilliant, too, but it wasn't as impressive as the first one. Nude just sort of ground them into the ground, so they told them to fuck off and that was it.

Did they have any legal problems?

They probably did, but you don't really worry about that. You don't worry about a contract because it's legally binding, you worry about it if you not getting on with somebody. Contracts are just there to make the money work.

What part of England are you from?

We are from Oxford.

Do you know Ride?

Yeah, we know Ride. I see them down at the local supermarket when I'm doing my shopping. They live on the same road.

Is this your first time to Canada?

No, we played in Toronto about three months ago. That was really good. I was just amazed at the amount of people that actually turned up. I didn't think any one would know who the hell we were. We came across pretty well, I think.

Is this your first time to Vancouver?

Yeah.

How much longer are you here for?

We're off to Seattle tomorrow. It's really expensive for us to be in America and Canada, so we haven't got time to see the sites and be a tourist. We are definitely here to work. We got to make our money's worth.

How extensive is this tour?

It's only a two and a half week tour. We did the same sort of thing back in March with even less press and nothing out, basically just to test the water and to get us into the mood with America. We're playing all the

clubs this time that we didn't do last time. So it's like doing a month tour with two months in between it or something.

Do you like touring?

Yeah and no. It depends how much you can hang onto reality. It's pretty easy to lose yourself on tour. There's loads of temptations. I just had a baby and stuff, so it's really hard for me. I've left my baby behind, but I'm back in a week.

Are you really popular in England?

We just heard yesterday that we're number one on the album charts there, which is pretty good for England.

You beat Oasis?

Yeah, and we knocked Ben Jovi from the top slot, and Michael Jackson. I quite like that.

When were you signed to EMI?

It's Parlophone in England, which is the best label - which is quite handy because you can have three paid for loads of free Beatles CDs, which is quite nice. We signed with them about June 4th last year or something. So we've had a year on the label, but we did some small stuff first. There's this really tiny label called Backbeat, which is basically this guy who runs it out of his bedroom. We did a couple of singles with him to start with before

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OMAR

By Girish Rambaran

FOR THOSE OF YOU WHO haven't heard of him, Omar is arguably the best soul supa in Britain. He's recorded three killer albums and has worked with some major R&B luminaries, including Stevie Wonder, Lamont Dozier and Leon Ware. With credentials like that, you can understand why his stop in Vancouver was such a major happening for the city's soul-jazz-funk scene. And the gig? Man, it was mind blowing, to say the least. Omar performed cuts from his first album *There's Nothing Like This*, from his second album *Music*, and from his newly released third album *For Pleasure*. But more about the gig later.

Omar Iye Fook is currently signed with the RCA record label, but previously he was part of one of the giants of jazz labels in England: Gilles Peterson's Talkin' Loud Records. "I've always been in music from when I was a small kid. I was in orchestras, brass bands, and I went to music school and college. I really didn't start writing music-my own songs-'til I was about 14. Then my dad started his own record label called Kongo Dance and through that I did some demo sessions and recorded my first single 'Mr. Postman'."

When Omar's fifth single, "There's Nothing Like This", was released, it kicked up a rumpus which convinced Talkin' Loud Records to forge a deal with the soul-man. They re-issued the sin-

gle and it was an instant chart success - his only one to date. Omar's second album, *Music* (his best album in my opinion), didn't achieve the success the label big wigs expected, and consequently the deal was no more.

"That was just a political thing and it wasn't so much Talkin' Loud," coo that's a subsidiary of Phonogram. I had problems with the bigger label to a point where it wasn't gonna help my career. So I just left, basically, to look for better, greener pastures, as it were, and I think I've found it at RCA."

Now it may be just a coincidence, but ever since Omar signed on to RCA he's worked with some truly big figures in the American soul music industry. There's the three I mentioned above, plus the keyboard "master" David Frank (featured on Chaka Khan's wicked "I Feel For You"), and the former Heatwave bassist Derek Bramble.

"I was just fortunate to be in the right place at the right time, mean, with Leon [Ware] they asked me to sing a Marvin Gaye tune ("Inner City Blues") in the south of France, and he was the musical director of the band. He just said that he wanted to work with me because of the track that I did and so we hooked it up," (Leon Ware, for those of you who are in the dark, is a bit of a musical genius who is most renowned for his work as producer and arranger to the late Marvin Gaye.

we signed [to EMI]. And that was really good, you know, that was the level we were at then.

What singles?

"Caught By The Fuzz" as our first single and then "Manize (Rooster)". We were playing gigs in Oxford and we weren't very big, so we just did it with this guy and he sold them all out in about two weeks or something and made his money back.

Has success come quickly since you've signed to EMI?

Yeah, I mean, you can say, well, yeah, you signed to a major label so they're going to be pushing it up people's asses: really badly and it's going to go off really fast, but at the same time you got to be a good enough band to sustain that. It's good to ride that, but it's also to go completely nuts and lose it as a band. That's where the true strength of your band lies—whether you can ride all that shit.

How did EMI hear of you? Through those two singles?

Yeah, partly. We found this guy, a mate of ours, who's sort of a mate of ours and he managed to swing us this production deal with the studio. We played them some of the royalties and we got to record. This was before we had a record deal, so it was a bit of a gamble. We did the six-track demo in a week with "Caught By

The Fuzz" on it, which is the version we use now. We shipped it off to the record company and they came around and said, "Yeah, we like it." But it took about three months to get it signed and then around with lawyers and all that sort of bollocks.

You have a song on the *Clueless* soundtrack?

Yeah, I don't know anything about it. All I know is that we are going to get lots of money for doing it.

So it was the record company's decision?

Not really. They asked us if we wanted to do it. It's fair enough, I don't care if it's really tacky. Whatever, you know, it's still our song and I've put a lot of energy into writing that song. So I don't care how they really market it. It doesn't really bother me. I've put my input in so if someone wants to sell it on the back of a soap powder box then I don't really care because it's a good song. I don't really think it's the type of song that's going to get tied to a movie. It's a bigger song than that.

Do you think that the *NME* (New Musical Express) has been instrumental in your success?

Probably. I don't know. It's like people really take *NME* and *Melody Maker* deeply seriously out here.

Are you worried about the fact that the *NME* tends to take bands out of nowhere, write about them, and then kill them within a few seconds?

I've been worried about that, but I really don't take the *NME* and *Melody Maker* that seriously. I mean, I've seen loads of bands that they've built up before and gone seen then and they've been awful. And I've seen loads of bands that they've built up and they're really good, so I don't really use them to judge my taste in music.

Do you know Blur or Oasis?

Yeah, I've met Blur and I've met Oasis.

Where did you meet them?

We met Oasis a couple of times. We saw them about a month ago at a festival.

Did you play with them?

They played the night before. We weren't supporting them or anything. I don't know. I quite like them as musicians. I don't think their album contains a lot of variety though. It sounds quite similar. I respect them because they're doing what they're doing and there's plenty of room for them and us in the world, you know. And they're quite nice guys.

We've heard that they aren't very nice.

Well, you don't believe everything you read.

The lead singer just stands there.

Yeah, well, that's fair enough. What else is he going to do? There was an ace interview with him and he just said that if you want to see jumping around go to the circus. Blur are alright, but I respect Oasis more. Blur are good, but they've got a bad attitude with it as well. I think some of their albums are really good and they've written some really good songs and stuff, but, um, I don't know.

How did you come up with the name *Supergass*?

Picked it out of a hat. We had about ten names.

Who had the original name? Did it have anything to do with the movie?

No, really, it wasn't even a drugs reference. Don't know. We were called Theodore Supergass for a while just because it sounded so ridiculous. Then we realized that Theodore just sounded really crap, so we didn't use that anymore. We did a few early gigs called Supergass and people really liked it so we thought if we changed our name they might not be there next week.

What does your album title (*I Should Coco*) mean?

It's from the 50's and 60's in

South London and stuff. It means "I don't believe you," it's like, "I should coco," "ya right mate" in a sarcastic tone. It's just a really good line. Nobody knows exactly what it means. People just sort of say it.

What were your influences growing up?

Um, television probably.

Any particular show?

Don't know. I used to like *Dr. Who* a lot. That used to freak me out. Used to hide under the sofa.

Who's your favourite *Dr. Who*?

Either Tom Baker or Jon Pertwee.



As well, he has just released a new album on Expedition Records which is available on import. Leon's contribution on *For Pleasure* can be heard on the track "Can't Get Nowhere".

Flicking through the multitude of channels on the box recently, I suddenly saw Omar bobbin' about a dimly lit stage in the presence of Stevie Wonder. The show was called *Taratata* (French) and it was on TV5, to my surprise.

"Yeah, well, that was like a last minute thing. They phoned me the day before and said, 'Would you like to do it?' and I said, 'Yeah, of course.' Nerve racking as hell—I had to have the words in front of me because I couldn't remember the words. I was so nervous. 'Don't You Worry 'Bout A Thing' was the track we did that time."

How did all this come about? Well, Stevie Wonder heard Omar's second album and decided that he really wanted to work with this young talent. They did eventually work together, Omar informs me, but it was difficult getting the track done as Stevie's schedule was jam packed.

"He's here and there promoting his album, so, you know, I understand. But it will eventually happen, 'cos he keeps saying that he's gonna write me his number one hit. So I'm gonna have to hold him to it."

At first Omar was pretty much

a one man band (notably on his first album), but that has changed. On *Music* he worked with a slew of British musicians and vocalists, such as Max Beesley, the brass section of Incognito, Vanessa Simon, and Carleen Anderson. On *For Pleasure*, there's Nathan East, Ray Parker Jr., Ray Hysden, Tony Remy and Mica Paris, along with Leon Ware, David Frank and Derek Bramble. Omar is maturing and expanding his mind. He made it clear that he wants to work with more people, and more power to him. He's worked with so many talented musicians already that I wanted to know who was gonna be next. He had no idea [there are quite a few acts in Britain, however, that are pricking up his ears, including Don-E, for one], but he did say that he wanted soul music to grow and flourish in his homeland.

"It's a matter of time. I think we need an R&B TV show and an R&B national radio station, and then we can have an R&B chart. In America R&B is massive but it's getting what we need—although we do have a strong underground following. But that's it."

I also asked Omar about the success he's achieved outside the U.K. He's massive pretty much all over Europe and in Japan, and he's gain' down a storm in Korea, believe it or not. His North American tour has been going along perfectly, garnering enthusiastic responses in San Diego,

LA, San Francisco and Seattle, and the gig he did here at Dick's on Dick's was kickin'. He was on for over an hour and it was amazing. His voice is as good live as it is on his albums and his band exuded funk. The last song that he performed, "Fine," was a solo effort in Bobby McFerrin style: drum, bass, background vocals and lead vocals from one mouth. In-bloody-credible.

So there you have it: Omar in a nutshell. He said he was gonna tour for a while, take a break, and then work on his next album, which I'm sure will be full. Meanwhile, take my advice and get his new album *For Pleasure*. And while you're at it you might wanna seek out his other albums as well and experience some British soul for yourself. Omar's lyrics and music are a little deeper than the average run-of-the-mill R&B artist—there's no "I wanna lick you up and down" or "I can't wait to get you home 'cos I think you're so fine." Listen to the track "Making Sense of It," for instance, which describes the difficulties of surviving and preserving dignity whilst unemployed. Omar is a class act who sings straight from the soul. Essential listening!



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If you're not a fan of Pennywise, you should be. Byron McMackin (drums), Fletcher Draggé (guitar), Jason Thirsk (bass) and Jim Lindberg (vocals) write uncompromising, intense punk rock with thoughtful, positive lyrics to sing along with. And sing along you will.

It was a pleasure to sit down with Jim in the ladies room at the Commodore (the only quiet room during sound check) and get some insight into a man and a band that truly believe in making a difference through music.

DISORDER: About Time is the name of your latest album. Why did you name it that and what's with the cover art?

Jim: We were in the studio trying to come up with a name for the title and a friend of ours walked in when it was down to the wire. We said, "What should we call the title?" and he said, "Well, it's about time you guys put something out!" We were like, "Well, it's been two years and that's cool," 'cause a lot of the songs are about how you spend your time and not wasting time. So it was kind of a metaphor for a lot of the songs on the album. As far as the cover art goes, we were trying to come up with how time is slowly ticking at all times. It's kind of like looking at your life with that kind of urgency all the time.

You've been doing this a long time but you're still quite young. How old are you guys now? How about when you started?

We started in '89 and I'm 29 now. Me and Fletcher are both 29, Byron's 25, I think Jason's 27.

Was Pennywise the first real band for you?

Yeah. We were mostly in backyard party bands, nothing serious. When we got together we never did cover songs or anything. It was all our own music. We've been doing it that way ever since.

Why did you guys get into music?

Where we grew up in Hermosa Beach there is a really strong punk tradition. Black Flag, The Circle Jerks, The Descendents—all coming from this one circle mile town with all of them going to the same high school and seeing them around town. Punk rock has always been really huge in Southern California, especially in the surf/skate crowd. So it was just part of growing up for me. We've

all been playing since we were sixteen.

You graduated from UCLA and Fletcher's an electrician—how about Jason and Byron?

They just sit around and play music.

When did you start to think of music as a career and not just fun?

Probably since we signed to Epitaph we started taking it a lot more seriously, and taking songwriting more seriously. When it got to the point where we could make money doing it—I mean, we're not millionaires or anything, but when you can make a living doing something you love, that's the ultimate success for anyone, I think.

What's life like in Hermosa Beach?

It's great! It's really cool. It's like a suburb of L.A. right at the

beach. Huntington Beach and Malibu are the ones that get all the glitz and glamour of being L.A. beaches, but really Hermosa and Manhattan are the ones that are more tucked away and have a more local vibe. It's cool. A lot of rowdy kids.

Did you know each other growing up?

Yeah. Jason lived on the next street over from me, so I've known him since I was a little squirt. And I've known Fletcher since I was real young too. Byron grew up more in Redondo Beach, but we all knew of each other. We knew we all played in bands and we finally all just got together and started playing.

In high school, were you guys the geeks or were you cool?

Growing up in Hermosa everyone did everything. Everyone went to parties, there was no classification. We've all just been lit-

tle surf/skate punks!

Where was there to hang out before you were 21?

At the beach. That's always the place to go 'cause there's a big boardwalk where people skate and hang out. You could just live at the beach, go down at ten in the morning and not leave till after sunset every day.

How'd the cops treat you?

They chased us around a lot! But now these days they're really cool. It's funny 'cause they used to break up all our parties and raise hell, but now they're really cool about

it. It's nice, but they still won't let us play there.

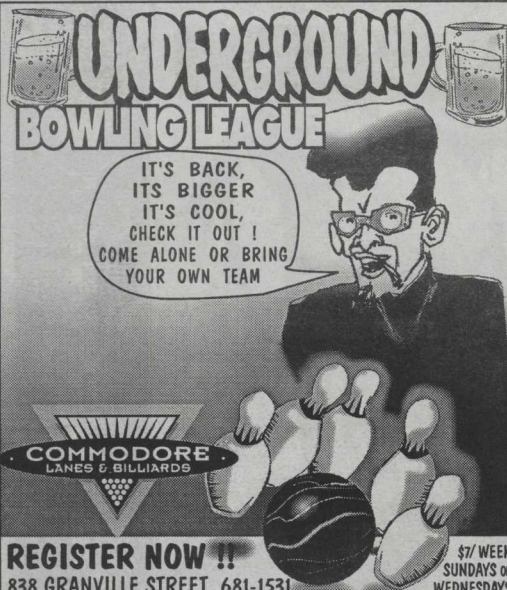
Why not?

Just 'cause when we play there's a crowd of 500 people and it turns ugly!

"Well, it's about time you guys put something out!"

In past interviews you've talked about being drunk—is that a big part of being in Pennywise?

No, it's not. It's just the idea of doing whatever you want. We have a lot of really positive lyrics to our music, but we don't want to say, "Don't drink," and tell people what to do. We want people to do what



UNDERGROUND BOWLING LEAGUE

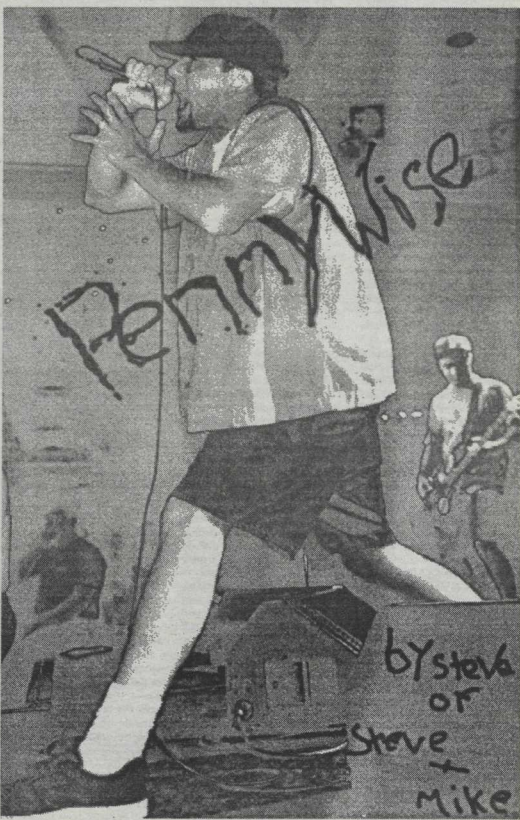
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pennywise photo by andrew dennis

ever they want. A lot of Fletcher doing what he wants is having a twelve pack of Budweiser (no ha). I don't drink that much at all. Once in a while when we play I'll have a beer to take the edge off, you know? But I usually save it for the weekends every once in a while.

Do you find straight-edge kids listening to your music?

Yeah. I think judging from some of the letters we get, the movement is still pretty strong. It's a positive movement and I think it's really cool. I think a lot of drugs and drinking leads to further abuse, but if you can handle it and not go over the edge, it's no big deal. At the same time, people who do drink, I don't want to say they're dicks. That's been a problem with straight-edge, it was like a holier-than-thou type scene - "We're cool 'cause we don't drink." Well, it's just the opposite of other people.

Your messages are always positive and not preachy.

I'm sure a lot of people appreciate that.

It has a lot to do with where we grew up. We've had friends die at an early age and it galvanizes your resolve to get through things and get over situations, whether they be drug problems or friends with drug problems. I had a friend who had a really bad drug

problem. He had his whole life ahead of him and he was two weeks away from graduating from a great college, but he ended up killing himself just because he had a mental thing going with cocaine. When you have something like that happen to someone you really care about, it makes you take a step back and firm up your resolve to get over things like that. It makes you look at your own life and say, "Whoa, am I drinking too much bud? Am I drinking too much? What am I doing?"

Do you get letters from people or talk to people who say they relate to what you're saying?

Yeah, unbelievably. It sounds like a rock cliché, but I've had a lot of kids come up to me and say, "Your music really inspires me and it helped me through a hard time when I really wanted to kill myself. Listening to your lyrics I realized I could get over something

like this!" There are other bands who say that's the worst thing, having some kid say that their music helped them out, but for me, that was one of the best feelings I ever had. When this kid from New Jersey came to see me I could tell that he was honest, that he had really deep psychological problems that he needed to get over, and I guess our music was there.

You've maintained a socially conscious, positive attitude in your music, which is so rare to find in today's punk rock.

Yeah, it's really rare. There's a lot of whining and snotty attitudes in the new punk. It's like, "Let's say asshole a hundred times and talk about how I screwed your mother's dog!" They just want to be real shocking.

Something with the grunge scene: "I'm going to take a lot of drugs and talk about my demons!" To me it's like, I could care less. I could shoot myself

full of Comet and yeah, I'm going to have some serious visions too and write a song about it. That's just really destructive, I think. Especially 'cause they glamourize it so much. Kids look up to these people and they read the paper and read what they're into. There's so much symbolism about horse and

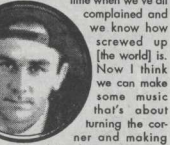
needs.

[Bands] are totally kidding themselves if they think they don't have an effect on their fan base.

Just look at different kinds of music and you can tell that the people into the music are just like the bands. Tonight you'll see skater kids and surf rats and snowboard people. People gather around a vibe. So if you're writing about shooting people and being in a gang and how you're a cold-blooded killer, you're gonna get a bunch of kids that want to be cold blooded killers just like you! I think people in different types of music have a responsibility. They might be telling it like it is, but I'd rather have someone like Ice-T who's been through it and says, "It's fucked up. It's not cool."

Your lyrics are always positive. You must have bad days when you don't feel like writing about happy stuff...

Yeah, totally. I think it's just an extension of our personalities. Jason and I have always liked writing that way. There are so many people with a lot of cynicism and negativity. The whole punk thing came out of a combination of rage and fear at society and the way the world was. The music and the lyrics reflected that and it was healthy at the time. But now I think we've come to a time when we've all complained and we know how screwed up [the world] is. Now I think we can make some music that's about turning the corner and making things better. Instead of complaining that our parents have given us this crappy world to inherit, let's show them, "Well fuck you! You gave us this shitty car and we're gonna clean it up and make it a bitchin' ride! We're gonna cut off the top, make it a low rider, and look good in it!"



Has your success been a steady climb? Yeah, it was definitely a steady climb. We've never been a band that was trying to pull one over on the audience by just playing the cool chords and writing the cool catchy phrases without anything underneath. So I think it's our honesty in our approach to music that people have caught on to.

You didn't have help from MTV or much radio play, so how did you get so popular?

I think it was just the CD getting that way by talking to the label. You just have to go in there and talk to these people. It's so down to earth. There are some great bands on the label as well as the people in the bands. We're great friends with all of them.

How's life with Epitaph?

It's fucking great, no matter what people say about the label. You just have to go in there and talk to these people. It's so down to earth. There are some great bands on the label as well as the people in the bands. We're great friends with all of them.

Since you guys are doing so well, is there any pressure? There's always pressure as a song writer to put out your best music, but that's pressure you put on yourself to make sure you give your listeners what they want. But as far as any pressure to get a gold record or a lot of airplay, that was never anything we worried about. We just looked at Black Flag's Damaged, which sold 40,000 copies, or Jellous Again, which sold probably a quarter of that, and they didn't get played on the radio, probably never will, and they're great.

Was it a joy making this album?

No. The best part for me is when we're writing a song and I come

up with the lyrics for it and I'm like, "Yeah, this is gonna come together." That's the only time it's happy time for me. Immediately after that we argue about little parts of the song, and then we bring it into the studio and we're just not a studio band. When that red light turns on, we just freak!

What can people expect from About Time?

We wanted to remain true to our roots and do the kind of music we've always been doing so that people can relate to us. With every album we don't just want it to be a replay of the last one, we try and keep it fresh and keep it different.

Are you involved in the production?

Yeah, we co-produce. Brett [Gurewitz] and Jerry Finn will be the first to tell you nothing is done without Fletcher's approval, whether it's buying a chili dog or turning up the EQ. It's his world; we're just in it.

By now you must have played with or met a lot of people that you admired for years...

Oh yeah! This tour it's just sick. I talked to Jack from TSOL, and he was a huge hero of mine. Now I'm on tour with him and we're talking every night and shooting the shit, and I'm like, "This is Jack from TSOL." I've met a lot of other people, too, and it's not a sick

thing where you idolize them, but it's really cool. You get to meet these people and find out where they're coming from.

Are you spending more time on the road?

It's getting more and more. This year we're doing almost a hundred days and next year I'll be more. We're different though, 'cause when we're at home it's like Pennywise is gone. I talk to other bands that go home and practice five days a week and start writing new songs. We all go off and do our own thing. I think it makes it better so we have experiences to write about.

You're married, right?

Yes. Fletcher's engaged, too.

So life is good with Pennywise? You're all getting along after all these years?

The thing with us is we never ever hold a grudge. We can give each other tons of shit and say the worst stuff to each other, like, "Fuck you! You're so ugly and fat, I hate everything about you! Now let's go sound check and get something to eat." That's how it is.

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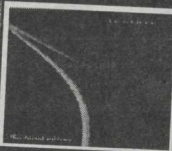
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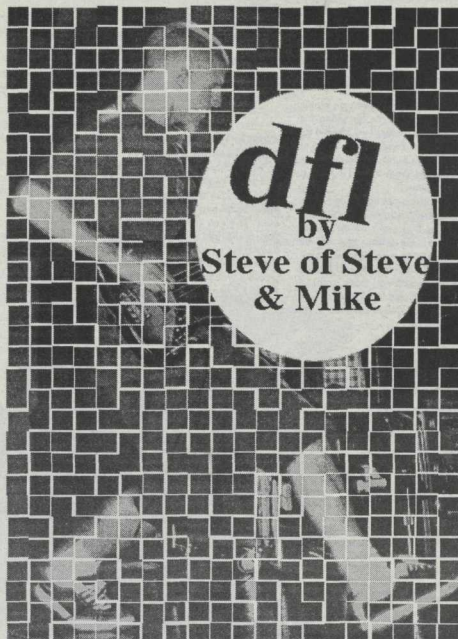
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Tom: ...picked berries, played frisbee and frolicked.

What happened at that border? (Major delays at the border resulted in DFL arriving at the Commodore just in time to go on stage.)

Tom: We just got fucking harassed.
Monty: They fleeced us of all our merchandise.

I was going to ask you to describe your music, but I've heard it now.

Monty: What would you say?

It's great! A lot of people thought so. Not many people knew who you were and they were impressed!

Tom: Thank you.

I was stoked because it's not often you catch a band that's great at a small venue just before they get huge.

Tom: We've had really big shows and really small shows. The show doesn't matter. What matters is having fun and...

Monty: The kids! Last night we played a really small show in Eugene with a bunch of hippies and we had a really fun time.

Tom: Moshing hippies!

Now you describe your music. Where did it come from?

Monty: I was just sitting in my kitchen playing songs after school.

What kind of songs?

Monty: Just DFL songs. I'm terrible. I can't tune my guitar and no one does it for me. I just like playing simple songs that are short. When I hear an old punk tape, like old Bad Religion or old Minor Threat or old Wasted Youth, that's it. I just love to play fast. I love all music except for country.

That is said a lot.

Tom: I love country. (joking)

Oops, sorry. Where did you come from

musically, Tom?

Tom: Musically, I was...

Monty: Tom had never been in a band before. I had to tell him what a verse was, what a chorus was...

Tom: I basically just picked it up from what I'd seen over the years. We were going to shows in the early 80's and seeing the best and hanging out with everybody. We're just out there like any other band.

How old are you guys?

Tom: We're in our thirties.

Monty: I'm thirty-one.

You wear it well.

Monty: It's all the coffee I drink and the frolicking and the frisbee.

Where are you from?

Monty: L.A.

So, what bands would we be talking about that you were hanging out with?

Monty: In the early days? The Germs, Black Flag, TSOL, Circle Jerks, The Adolescents, Social Distortion. Not only would we go to the shows, but we'd go to parties with these people and hang out. Me and Tom would always be hanging out on the sidelines. When we formed DFL, even before the punk thing came back, people said, "You guys are crazy. You're never going to get anywhere playing one minute songs."

Did you listen to anything else besides punk growing up?

Monty: When I was in grade seven I was really into my Led Zeppelin 8-track.

So you weren't part of the glam scene?

Tom: No. I'd say right before that we were listening to Ted Nugent.
Monty: And Kiss. Me and Tom met when we were thirteen in a skate park.

Was it instant friendship?

Monty: Yeah. We played frisbee and frolicked.

This frolicking thing is a theme with you guys.

Monty: But we don't sleep together. You gotta draw the line somewhere.

So before DFL were you working at McDonalds?

Monty: I was going to school. Tom was a pizza delivery guy. I had to convince him to give up the pizza delivery job to go on this tour, because there was some security there.

You're on Epitaph now but you were on Grand Royal. How long were you on the Beastie Boys' label?

Tom: Two years.

Monty: In March we went out with Mike D and said, "We want to put out another fucking album and we want to tour and get our music out there to the kids because we know the kids would really be down with some really crazy hardcore." He was like, "Well, can I order you another cappuccino?" and we were like, "Fuck that!" So I went and called Brett Gurewitz at Epitaph and said, "We're ready to record another album." And a month later we were in the studio.

Tom: Mike D called Brett and okayed the whole deal. So it all worked out. We're all friends.

How did Brett hear about you?

Monty: Two years ago he heard our album and said he wanted to sign us, but we wanted to stick with Grand Royal. Grand Royal's just not a punk label and they didn't know what to do with us. Adam totally helped us out and he took time off to produce our album.

Tom: He won't play bass for us but he'll produce.

He wrote your bio.

Tom: Yes.

Monty: He loves us. We love him.

Have you toured much?

Monty: We played a couple of shows in Japan. The kids in Japan went crazy. Tom ate at McDonalds everyday. This is our first tour. Thanks to Pennywise. They've been cool but Fletcher's been torturing us. He bought a BB gun and shot at us while we were on stage.

So what's up next?

Monty: We really want to come back to Canada. We'll sit on the album for a couple of months and then tour.

Well, that's all my questions. Anything you want to add?

Tom: Thanks for taking notice.

Monty: Thank you

dfl photo by andrew dennison

I knew nothing about DFL (Dead Fucking Last) when I agreed to interview them. Out back in the alley behind the Commodore (mmm - smell that air) with the sound of Pennywise full into their set in the background, I talked with Monty Methicks (guitar/vocals) and Tom Davis (vocals), who, together with Anthony Converse (drums) and Barta MacIntosh (bass), are DFL.

DFL play hardcore the way it was meant to be played. Their songs are short, fast, and instantly likeable. Never having had heard them before, I got into them right away and knew I had stumbled onto something great. I seriously recommend catching their next show and picking up their latest release on Epitaph, titled *Proud To Be*. Yet again, Epitaph, and more specifically Brett Gurewitz, has picked a winner.

DISORDER: Where did DFL begin?

Monty: The band started a couple of years ago at Farmer's Market in Los Angeles. Me and this kid we know, Adam, decided we were going to start a hardcore band. We drafted Tom Davis, and then Adam decided he wasn't going to play bass for us. But he produced our record (*Proud To Be*).

Do you prefer yourselves as DFL or Dead Fucking Last?

Monty: Either or. It's a yachting term actually. If you were yachting and you saw a boat coming in last, you'd turn to whoever you were watching the race with and say, "Oh, look at that poor boy. He's DFL." It's the last person that finishes the race.

Do you yacht?

Monty: I don't. I watched a yacht race in Maine once a couple of years ago and one of the old fuckers there said it.

It says in your bio that you are "Delightful Companions". Do you really get along that well?

Tom: Most certainly.

Monty: We get along very well. We love each other. This last ten hour drive from Eugene we shared the driving and...



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Are you looking for an extra-curricular activity? Go back to school with the Lesbian Avengers!

The first campaign an activist group puts on is important. It must be effective and fun. An early failure can be enough to demoralize the founding members into quitting; a sharp start can be enough to harness a lot of good media attention and get an organization a reputation as a group to be reckoned with.

So initially, when Sarah Schulman, Ana Maria Simo, Anne-Christine D'Adeky, Maxine Wolfe, Marie Hanan and Ann McGuire got together in New York City to plan the first direct action of the Lesbian Avengers, they had decided to parachute into Whitney Houston's wedding.

Eventually, they decided to crash the first day of elementary school in a particularly homophobic part of New York instead. At 8 a.m., in the fall of 1992, 50 lesbians, decked out in T-shirts that said "I Was a Lesbian Child" and carrying lavender balloons that read "Ask about Lesbian Lives", paraded up to a school in District 24, marching band in tow. The band played "We Are Family". Each child who went to school that day was greeted by a lesbian and given a balloon.

In 1995 there are Avenger chapters all over the U.S. and in other countries like Canada, England and Australia. This is due, largely, to aggressive recruitment tactics. Sarah Schulman, for example, used her book tours as opportunities to promote the Lesbian Avengers in the U.S. Veteran Avengers have been known to relocate temporarily to a new city in order to help another chapter with a difficult campaign. And if you meet an Avenger at a march and tell her you want to start a chapter in your city she'll help you get videos, leaflets and copies of the "handbook".

The Lesbian Avenger Handbook: A handy guide to homemade revolution opens with the following words:

The Lesbian Avengers is a direct action group using guerrilla tactics to fight for lesbian survival and visibility. Our purpose is to identify and promote lesbian issues and perspectives while empowering lesbians to become experienced organizers who can participate in political rebellion. Learning skills and strategizing together are at the core of our existence.

So the idea is not only to undertake actions to promote social change, but to provide a training ground for the lesbian activists of the future. As a Lesbian Avenger you can acquire all the skills necessary for effective organizing. You learn how to make a poster, liaise with the media, lead an effective brain-storming session, fundraise for a campaign, and plan for the worst but do a lot better.

The handbooks leave issues of identity and priorities up to the individual chapters. But certain Avenger traits can be gleaned from the kinds of activities they organize. Avengers are sneaky and resourceful: they don't apply for grants and buy photocopies; they fundraise by throwing wild theme parties and recruit dykes with photocopying privileges at their day jobs. They are sassy: they put on kissing booths and their signature T-shirts say "The Lesbian Avengers: We Recruit". They are organized: they have a training video and a handbook; they have legal observers at their demonstration; and they can make a wicked poster. They know how to be subversive, but they also know how to have a good time.

Most importantly, they are coming to a city near you. Vancouver now has a chapter.

According to two of the organizers of the Vancouver chapter, the Vancouver Lesbian Avengers are not as dogmatically in-your-face as their American sisters. But their primary issue is also lesbian visibility. In particular, Vancouver organizer Aviva Lazar says, "We believe in being role models, which is what visibility is [about]. Role models for women who are coming out or thinking about coming out."

Strategically, the Vancouver girls are less aggressive. Their actions are subtle: they are not always obviously political, but they effect social change none-the-less. For Estelle, another Vancouver Avenger, what has been most empowering is not being afraid anymore: "Most of the time we are afraid to hold hands in the street, and why can't we? It's such a simple thing. I do it now as an action. Physical affection in the street. Most people will learn not to notice it anymore. That's part of how we want to operate. For people to even read the word lesbian while they are on the street is excellent. That's what we're out there for."

However, the Vancouver chapter is not opposed to direct action. According to Aviva, the subtlety of their actions is "just a reflection of who was part of the group when we started. The women in the group were inexperienced with political actions. Totally. So we did what we were comfortable with."

The Vancouver chapter was formed in response to recruitment. In April 1994 the Portland Avengers showed up in Vancouver with the video, the handbook and lots of stories. After that the Vancouver girls were pretty much on their own when it came to deciding what kind of actions to launch. So the Avengers turned to other queer groups to round out their training. Estelle, for example, has been attending meetings of the December 9th Coalition, an umbrella group that works toward changing legislation.

While the women are humble about their accomplishments, they've actually done quite a bit during their first year. I'm sure a lot of you have seen their Wonder Woman posters.

The last action they did was the Dyke March for International Lesbian Week in June. At last year's Pride parade they handed out chocolate kisses, each attached to a card that said, "You've been kissed by a Lesbian Avenger." They also had their own

float: Wonder Woman sitting astride a truck filled with coped women. At the Stonewall Festival they held a kissing booth and to advertise their Dyke March they handed out lollipops attached to cards that said, "For lesbians who lick. Come to our Dyke March." Last year they also crashed a ballroom dance event at the Square: 20 dykes coupled up and infiltrated the crowd. No one tried to kick them out.

The Vancouver contingent has been on hiatus since the ILW March. Now they're recruiting for Fall, because, according to Estelle, "we need a lot of women-power for some of these actions. You just can't make an impact on the public or the media or anyone with 2 or 3 people. We just need to have a bunch of screaming lesbians."

The Vancouver chapter is not committed to in-your-face politics. The present members feel the membership should determine how radical their politics are. According to Aviva, "the actions that we will do will depend on the women who join the group. If we have very political, action-oriented women who want to organize something, that's great. If we end of with a passive bunch that is more into visibility and posterage, that's what we'll do. It really depends on you women out there who are going to come to the meeting and join our group."

"And when we do an action, not everybody has to take part in it. If some women in the group don't agree with the action, or aren't interested in helping out, they don't have to. The way we work is that someone comes in with an idea - whether they are part of the group or just coming to one meeting with an idea and a need for help. If you have an idea, then you organize around it. You make it happen. You get people within the Lesbian Avengers to help you out. You get a call list of people who want to attend and help out."

Estelle confesses that she is not into getting arrested. So unlike the New York chapter, the Vancouver chapter is less likely to pose a risk to your criminal record status.

And if you need another reason to become a part of the revolution, activism is good for your health and your social life. As the Lesbian Avenger Manifesto writes, "demonstrations are a good place to cruise women ... confrontation fosters strong bones ... Girl gangs are the wave of the future."

The Vancouver chapter is now recruiting! For information call the Vancouver hotline at 669-9110 or the Xtra West bulletin line at 688-WEST, ext. 2005.

For a copy of the Lesbian Avenger handbook write to the Avengers c/o The Centre, 208 W. 13th Street, New York, New York, 10011, or call (212) 967-7711, ext. 3204.

Go Girl!



Seattle Lesbian Avenger

Jezebrian

by Krista James

KRISTA: How long have you been a fire-eating Lesbian Avenger?

JEZEBRIAN: Since last fall/early winter. It was a dark and rainy night... no, KJ... I had an idea in my head to have a Lesbian Avenger ballet/guerrilla ballet in the two bars here to remind us all that we must "keep on our toes" when it comes [to] all of the ass-kicking right wing groups and the initiatives they keep filing in our state [WA], that just because we have defeated them once doesn't mean that we've won the war (oooh, I'm sounding so metaphorical, could you please start playing some Enya?). Anyway, we choreographed a ballet and I made a tape filled with a soundtrack for our piece de

resistance (stop, I'm failing me!)

We had talked before about having this one Avenger who was a transplant from Austin teach us how to eat fire, but the one night she was going to do it something came up and [we] weren't able to learn then. The night of the ballet she brought all the necessary equipment with her - she had learned in Austin from the Avengers down there - and we planned to do it outside the bar where we'd do the second performance.

So after we'd finished the second performance - because of fire codes and such we had to do it outside (we didn't want to get the owner of the bar in trouble) - we staked our place out on the sidewalk by the entrance to the EAST [dyke bar] and Sabrina broke out the paraphernalia. She took those of us who hadn't had a chance to do it yet through it very slowly, very meticulously, and we did it. I think I was the first one to really do it on my first try. We drew a small crowd, including this one drunk guy who was really into awe and was cheering us on.

What can you tell me about fire-eating that

won't give away the whole secret?

Well, it's non-catholic. It does not put hair on your chest. Yet it is highly suggested that you have a stick of gum or a breath mint available for use after your last eat.

O'kay, so fire-eating is undeniably cool. But I'm sure that's not the only reason Avengers eat fire. What started this whole thing?

The whole thing was actually started by the New York City Avengers, who decided to use it during a memorial they had for two queers (dyke Hattie Mae Cohens and fog Brian Mock) whose house in Oregon had been firebombed at the height of the ballot measure #9 - the first major anti-queer measure brought about by Lon Mabon, head of the Oregon Citizens' Alliance - on September 26, 1992. Both died in the bombing. The NYC Avengers felt that they (Cohens and Mock) should be recognized and remembered. There is a chant that goes along with the eating of fire: "Their fire will not consume us; we take it and make it our own."

Do Lesbian Avengers have any other skills

might be a good idea to show them a few more examples of grills kissing each other.

We also had the ballet. Basically we just went into the two different dyke bars we have here and arranged with the bartenders to have them pop in the cassette that I had made up - we had mostly classical/ballet music, ranging from *Peter and the Wolf* to the Nutcracker, the only modern snippet in there was "Sing Hallelujah" by Dr. Alban - and we staged our ballet.

The plot was: there are two kissing, cuddling, happy lesbians (a couple who are enjoying their carefree life. Then all of the sudden the evil music starts (using the horns from the wolf from *Peter and the Wolf*) and the creepy conservative xians creep up, in the form of cockroaches, with initiatives that would limit queers and our rights. It appears that they're gonna get to the happy dykes. But then, all of the sudden, the heroines appear - Hands Off Washington and Bigot Busters - two groups down here that helped spread information and educate people into not signing and working against the initiatives that the xians filed last year. The cockroaches get sick and crawl away. The dykes and their heroines all dance around happily, and then the dykes fall asleep under a huge blanket marked "LIBERAL SEATTLE COMFORTER". They are sleeping soundly when the cockroaches return, silently, and start ripping pieces (names of school districts, counsels, and the cities in our state written on paper) off the comforter. The dykes have woken up. Then there are a few sentences spoken by moi: "I was the narrator/announcer chick - and we remind everyone present to 'Keep on your toes.'"

Have you ever gotten arrested?

Nope.

What made you decide to join the ranks of the Lesbian Avengers?

Their angry humour. Their humorous anger. That fine alchemy between the two driving forces in my life. It was a grift-based group, it was an activist group, and our ACT/UP and Queer Nation had become defunct and I needed an outlet for my activist self.

I first heard of the Avengers when I was waiting for a subway while back in DC for the March on Washington [April '93]. I was one of all those thousands of queers who were there for the MOW, and we were just all over the subways. Every subway ride was a party.

There were all these cute grills handing out *Avenger* propaganda. They were handing out the *Avenger* manifestos on large newspaper broadsheets and flyers about what they had planned: the world's first Dyke March.

Well, I read the manifesto and was drooling by the last word. I was floored. They were the best thing since... since... KinderEggs. The energy there... the cute grills... the 'righteous anger' as the manifesto says... the celebration and the demonstration all at the same time... the NYC Avengers eating fire in front of the White House, and later, at the base of the largest penis in the world, the Washington Monument... the slide show they did using some sheets held up between bamboo poles as a screen

(they had various slides of famous dykes - out and not-out - throughout history, dykes art and pictures of dykes I might have never met/seen before)... It was a great time. If one group of dykes from NYC could generate such a happening in a city that was not their home, then why couldn't that happen elsewhere?

Who should be afraid of the Lesbian Avengers and why should they be afraid?

Afraid? Well, since I'm not officially an *Avenger* anymore I don't know if I can answer this, but I think in general I would say that anyone who thinks with his XY chromosomes and/or the genitalia such chromosomes usually produce, and those who allow such people to run their lives/run their minds, and those who don't want to be afraid. Other than that I think everyone shouldn't be afraid. They should be cheering and supporting and partying with the Avengers.

Lesbian's Top Ten Necessities for the Revolution

10. Combat boots (not necessarily Docs)
9. Lack of pomposity/righteous attitude
8. Presence of a fierce griff-positive attitude
7. Yoyo's
6. Bagels and cream cheese
5. A mind altering substance of your choice - be it legal or illegal - but try to keep it to just one. Otherwise we'll never understand what everyone else is saying.
4. A Makita cordless/rechargeable drill
3. Health care for ALL (just in case you inhale and don't just eat the fire)
2. Anything that shines and looks pretty
1. Angry humour and murderous anger in all their myriad forms and combinations

Oh, and one thing I almost forgot. More dykes need to be like me and toss out those damn chain saws, honeys! They're soooooo passé! Grab a string of pearls and attach those to your waistline! Now there's a dyke accessory for the revolution/millennium. Pearls for everyone!

Ottawa Lesbian Avenger

Dominique Aranz
by June Pang

"Men and most women do everything in their power to make life uncomfortable for women who challenge the patriarchy. It is hard not to cooperate with the patriarchy. Everything is involved. Every single piece of information. Every action has to be understood and frequently challenged. Everything stemming from the patriarchy tells us that this world was created by, for and about the male. All information from the patriarchy is coloured by the male point of view. Challenging and dissolving the patriarchy means withdrawing support from male assumptions. Lesbian separatism is an analysis which shows that it is possible to withdraw support from men and the belief that withdrawal of women's support will dissolve the patriarchy. Leave me a message. Beeseeep!"

Dominique's answering machine message, August 20, 1995

June: Are we going to use real names?

Dominique: When I was last interviewed on the news I said, "Domique" and I used my mother's last name. I guessed that was safe. Well, my mother made me promise never to do that again. So I thought, I'll change my last name to Gazelle or something exciting, but having said that, I use my father's name so I can drag it through the mud. So I can make him feel it... Yeah, Dominique Aranz is fine.

Do you think message machines are important for the revolution?

Yes. They're important because when people call, even if they get the wrong number, they hear my message and it's always about "men are evil" and "dykes are powerful", and one of them was about, "I think men are a genetic mutation." It's sort of educational.

Maybe you just need a radio show.

Well, I've been asked about that, but I don't feel confident enough to do that now.

Can you think of anything in your childhood that may have indicated a predisposition to becoming a fire-eating Lesbian Avenger?

Last year at the Dyke March in NYC, I thought to myself, what would I think if someone came up to me when I was 14 and said, "When you're 28 years old you'll be in NYC with 50,000 dykes marching down the street, then finally eating fire at the end." I'm not sure I'd be that surprised; maybe the lesbian part but not so much about the fire-eating. I think that I was always kind of anti-society.

Tell us about your fire-eating experience with the Avengers.

Well, last year there were about fifteen Lesbian Avengers from Ottawa who went down to NYC for the Dyke March and Pride. We started off at the community centre. It was all Lesbian Avengers having a potluck - THE Dyke thing to do. And after we all ate vegetarian food there was a fire-eating workshop in the backyard.

I learned that putting your lips on the hanger... well, it wasn't painful, but you get these little blisters on the inside of your lips. I had this image of me going to the pharmacy, saying, "I've got these little blisters on the inside of my mouth from eating fire. Do you have something for it?"

So Vaseline Intensive Care, you would say, is a necessary tool for fire-eating?

Yes, yes. Or the knowledge that if it's just the heat they're supposed to clamp on the metal wire and not your lips. But, you get excited.

When are we going to see the Lesbian Avengers eating fire on Parliament Hill?

Our fantasy is to light our torches on the Eternal Flame. I guess we haven't found the proper action or the proper motivation... You know, now that we're talking about it, we have this really right-wing provincial leader now (Mike Harris) and he's truly evil. We want to do some sort of action against him because homosexual rights are not part of his agenda. He doesn't care. He hates us, and we have to remember that we have to keep fighting for our rights because they can always be repealed and maybe this would be something that would be powerful enough to use it [fire-eating].

How about the Dyke March coming up?

Yeah, the Dyke March, which is scheduled for October 15. We're going to try to get as many lesbians out as possible. Maybe that would be it.

Can YOU teach fire-eating now?

Yeah, I guess. It's something very vivid in my mind. I've straightened out some hangars at home. They're sitting by my bed ready to go. I have the technology.

Maybe you could go out to Vancouver and teach the Lesbian Avengers there how to eat fire.

Yeah, but we're afraid that once we go to Vancouver, no one will ever come back. But I think that would be an idea... have fundraisers to send Dominique to Vancouver to teach that skill. Maybe I'll teach it to you before you go to Vancouver.

Will you?

Sure, but you would have to be Christened as an Avenger first, and you know what that means...

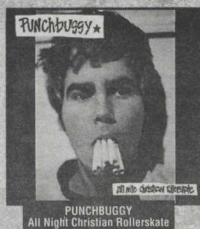
that could get them jobs in a traveling circus?

Well, I personally, can whistle through my tongue when I roll it up [you know, that thing I in 10 people can't do with their tongue?]. And uh... well we sure make great ballet dancers in pink tutus (yeah, we really did have tutus made for us. By my mother!). Denim/leather combinations. I also can do what I consider to be one of the best Alvin (Alvin and the Chipmunks fame) imitations available. Oh, and I do a good Bobcat Goldswait too.

Tell me about some of the Avengers actions you've been involved in.

Well, I conceived of and we had a kissin' at our local ABC (TV network) affiliate in support of their decision to run the full, uncensored episode of "Roseanne" when she kisses Muriel Hemingway. A lot of stations in the States either refused to show that episode or cut it short of the kiss. If the local station had decided to not show or edit the episode it would have been more of a protest. But when they decided to show the whole thing we still thought it

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Oh. I forgot about that... So, is this a Canada-wide Dyke March or an Eastern Ontario thing?

All the Xtras [queer newspaper chain] are going to carry the Dyke March information. Hopefully, it'll be Canada-wide, international even.

What is the dumbest thing you've heard said about women and/or lesbians this week?

I was at the Clubhouse [Ottawa lesbian bar] and there was this man objectifying women and I told him to leave. I told him that he wasn't welcome here and that he had no respect for lesbians. And he said that he did respect lesbians because he had a friend who brought him here who was a lesbian. He said, "My girlfriend is a lesbian." That's what he said.

So I said, "We don't need you. We don't want you in here. We are not accessible to you. Why don't you just leave?"

And then he said that he was going to start discriminating against all gays and lesbians because of this, and so I said, "Don't you understand? This is our space. This one bar in this one city. You have the whole world." And he kept repeating, "Stop fucking with my mind! Stop fucking with my mind!"

He was like, totally messed up. Then he said, "I can become violent, you know." And I just started laughing and walked away.

If you were to put your fire-eating experiences to music, what would the soundtrack be like?

If I were a fog I would probably say something like RuPaul. But that wouldn't have depth, right? So, something like a drum beat with anti-franco's angry voice at the same time.

Like "coming up"?

Yeah, "coming up" is good. I like that one. That one or... I think she'll have to compose something specifically for fire-eating. I'm sure that we could recruit her if we really put the energy into it.

I've had this day-long obsession about making a live-action Lesbian Avengers Movie. any thoughts on the subject?

Live Action is what we're all about. We're tired of polite politics. We want to be out there... I think we were made to be in a film.

But Diane Dimassa [creator of Hothead Paisan] Homocidal Lesbian Terrorist! has to make it into a cartoon, because, you know, the cartoon always comes first.

I've heard that some people are too intimidated to join us, but really, we're just regular people. No, actually, we're not regular; we're extraordinary. All dykes are extraordinary.

But you have potlocks.

Yes. We have potlocks. And we have kissing booths. And there's always recruiting for the kissing booth...

Dominique's Top 10 Necessities for the Revolution

10. Lesbian Land, protected by a fortress and Amazon guards
9. Weapons and armour
8. A secret potion that makes us invisible (when ever we want to be)
7. A drum corps
6. Computers, photocopies, faxes, etc...
5. Scientific knowledge of genetic warfare and parthenogenesis, researched and carried out by women-loving-women (we're not talking about what men do to cows)
4. A sense of how to make bombs out of just about anything
3. Cultivate our psychic ability to fly
2. Berries and Hagen Daaz Ice Cream (but not the kind with chunks)
1. A good sense of humour



For further information on the Lesbian Avengers, see Sarah Schulman's My American History: Lesbian & Gay Life During The Reagan/Bush Years (1994)

Check it Out NEWS Go Girl!

"Demonstrations marked the passage to spring with rocker Joan Jett and the Lesbian Avengers leading the way. While Jett led a chant of "Fuck you!" at a NOW rally telecast on C-SPAN, Californian Avengers stormed into Exodus, an antigay conversion ministry, and released a plague of locusts (actually 1000 crickets) as they shouted, "We don't need to be cured." By the time the frightened receptionist convinced 911 that there were "lesbians with bugs" in the headquarters, the Avengers were slouching toward Beth-er, halfway home."

reprinted from girlfriend magazine

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by Jim Quilty

dear. 00285%

IT'S HARD WORK WRITING FICTION THESE DAYS. A LOT OF people would find this statement laughable: "What's so hard about making stuff up?" you might ask. Well, it's got a lot to do with the fact that the real world, the world that fiction writers model their stories on, is so, well, fucked. Fictionalising the world implies that you understand something about it. But who understands this shit? he asked, waving his arms in the general direction of Bosnia, Rwanda, and Preston Manning. "How do you create an interesting, believable fictional world when the real world is so tragically, laughably bizarre?" As one of M.A.C. Farrant's characters says in her latest book, *Altered Statements*, "How to keep going considering the arbitrary nature of the world." Farrant's is one of two books launched by Arsenal Pop Press this month that respond to the challenge of late twentieth century fiction. They do so in two very different ways.

Banks in Canada has described Farrant's "deadpan" prose as "the perfect antidote to the existential solemnity that much current short fiction exhibits", an assessment that decorates the book cover of *Altered Statements*. Deadpan is an apt description for Farrant's prose style, I suppose, but I think this collection provides more distraction than antidote. Most of *Altered Statements'* 22 fictions arise from white suburbia—the exception being a quirky story about Alice Toklas. Farrant's voices all discuss the work-day surrealism that characterizes North America these days, and their tones run the gamut from blithe cheerfulness to paranoid fear. Fictions are Farrant's preferred term, and many of the pieces in the collection can't really be classified as 'stories'. I'm no reactionary on such matters: the fact is that many traditional fictional devices don't necessarily work in rendering the world these days. I'll spare you the tedious monologue about what this means for what we do and what we should expect from it. Suffice it to say that I don't think everything that's not self-conscious poetry (or journalism) is good fiction.

Let's start with the 'deadpan wit'. Many of Farrant's fictions are amusing, much like gags in a British satire. Actually, the situation in one of Farrant's stories, "The Miss Havesham Club", is reminiscent of a Monty Python sketch I saw one time. In the story, like the sketch, roving gangs of grannies—altered here by legislated hormone shots—are described wreaking libidinous havoc on the male population, and the patriarchy in general. The humour in this piece, like that in many of the stories in the collection, would probably come off very well in a spoken-word performance. Unfortunately, the humour is never allowed to develop beyond the level of a gag, so it's not nearly as effective on the page. It's not that the situation being described is 'just funny'. Here, and throughout the book, the liberal humanist outrage of the author echoes loudly behind the satire. But, though she breaks our skin occasionally, Farrant's wit doesn't cut deeply enough to do any damage, let alone turn the knife.

Farrant's pieces are free of many of the encumbrances that shackle more conventional stories. Some of them are without punctuation, for instance. Also, since few of them exceed ten pages (some are as brief as one page), there's not much opportunity, or effort, to develop plot, nor is there much in the way of characterisation. Most of the 'characters' are late twentieth century automatons, in conflict with the array of slow-moving, but all-powerful, absurdities that dominate the contemporary landscape. Unfortunately, it's hard to empathize with these characters since most of them aren't really fleshed out, and the average situation reads less like a conflict than a list of symptoms from (cringe) 'postmodern society'. Worse, in order to render her situations comic, Farrant stretches them slightly out of shape, and paints them in the too-bright colours of a cartoon, which effectively distances the reader from the force of her critique. A case-in-point is the collection's title piece, "Altered Statements": it is a series of bureaucratic injunctions handed down by several departments of, who else, the anonymous governmental Big Brother. After reading communiqués from the Departments of Hope, Depth, Minority Integration, and the like, we are treated to a monologue from "the amorphous audience nervous for another fuckin'", and, then, a fragment of a tract from the "terrorist group SPEV (Society to Prevent the Eradication of Inner Voices)".

In so far as this piece lists what Farrant sees wrong with the world,

I imagine "Altered Statements" is meant to stand as the centre-piece of the collection. But, for me, the most interesting fiction is "Thunder Showers in Bangkok", a piece which comes closer to being realised as a 'story'. In it the first person narrator is not just another nameless member of a generic suburban family, but is given a trace of identity: a writer reflecting upon her place in the world years after the demise of a poetry magazine, and one of the writers who was involved in its production. This piece seems the real centre of the collection, not because it uses techniques found in more conventional fiction (which happen to work), but because it suggests the author's rationale for the form and content of the rest of the collection:

Little by little, we witnessed the death of the literary age. And now?

Cities are dying for lack of what we were able to say. Electronic wizardry is everything.

And we find ourselves committed to very small acts, hoping to find a manageable content, some link, some rope to swing on, reduced to servicing our intense inverted passions because out there is so unknowable... Don't bother sketching in a past for me, the final two-step to this final step. That's sociology. Cause and effect.

True, this sounds a bit pretentious, but after a couple of dozen pages of 'deadpan' portage, a recognisably human reaction to an understated, realistic episode comes as a welcome relief. In fact, it leaves you wanting to see these characters in more depth, as does the last story in the collection, "Green Plastic Buddha".

Farrant's world highlights our complicity with the bureaucratic and consumerist agenda of the cynical bastards who run things, a vision that's hard to deny. Yet neither her humour, nor the serious critique that underlies it, works on the page as well as it should. Both would reverberate more deeply if we were allowed to see her world inhabited by characters who are more recognisably human, or at least complex enough in their surrealism to be more inherently interesting. Perhaps Farrant renders her situations in too few pages to allow them to develop; perhaps by eschewing character development and conflict for monologue, she deprives herself of the capacity for subtlety.

I cannot imagine a book more stylistically different from *Altered Statements* than Lawrence Braithwaite's novel, *Wigger*. In *Wigger*, those "existential solemnities" that Banks in Canada finds so fireproof, and that Farrant caricatures, are examined with the moistly pious fascination of a twelve-year old jerking off to his dad's copy of *Swank*. For all of the stylistic differences, though, the world that Braithwaite's characters inhabit is clearly the same as Farrant's. But it's a view from the city, not the suburbs; in fact, the book's 87 pages propel the reader through a part of the city that paranoid mothers scuttle off to the suburbs to avoid. *Wigger*, to put the matter bluntly, is about inner city boys getting fucked. It's not about them 'having sex', it's about them 'getting fucked'. Thus,

Jerry sits down and pulls Kevin's legs back between his legs.
—DID YOU EVER WANT TO HAVE SEX W/ YOUR BROTHER. DOUG TOLD ME YOU WANTED TO, WHEN HE WAS SIX—
—I fucked him instead—
(Ha)

He turns towards him.

—NAH—

—Yeah, remember, he likes it. He only screws

spades/silly isn't it—

And so on and so forth. "Getting fucked"—whether this means fucking each other, getting fucked by older men (read 'authority figures'), or getting fucked on coke, or shrooms, or crystal meth (usually with the help of these authority figures)—serves as the book's unifying metaphor. As a premise for fiction, generational conflict has been exhausted for a while now, but there's none of Douglas Coupland's glibness in this book. Braithwaite goes out of his way to be as in-your-face as possible when sketching the bleak world of his protagonists, and in this bed of sodomy he weaves generational and racial tensions (*Wigger* is a phrase-book of derogatory terms against blacks—'coon', 'nigger', 'spook', 'spode', they're all here). The characters allude to liaisons with

cops, incestuous relations (or at least sexual tension) between brothers, and assaults upon black drag queens. One of the sub-plots of the novel details a particularly charming S&M relationship between Brian, a white high school student, and an older black man named Vernon, whom we later surmise is a teacher at Brian's school (he has an office there). We see nothing of the family life of any of these lads until the end of the novel. When we do, it's not much of a surprise to see that Jerry, the novel's central character, has a psycho for a dad. In fact, though successive readings haven't really clarified this for me, Jerry's dad might even be the above-mentioned Vernon. I would not be surprised by such a punchline.

This seems like a good segue to my problems with the book. My most nagging complaint has nothing to do with the book's content, but with its clarity. *Wigger* is a lean book, and Braithwaite doesn't go out of his way detailing his characters for you. This, combined with frequent unannounced shifts of narrative perspective, and the narrator's fondness for referring to his characters as 'coon' or 'nigger' as frequently as by name, left me uncertain about the characters' relationships with each other, and sometimes (as above) about their actual identity. I understand the reasons for the lean prose-style, and for the most part I think it's appropriate, but it often tests the reader's patience. In a similar vein, the author renders his characters' disconnectedness not merely by relating their activities, but by doing so in a self-consciously informal script. You get some sense of this in the above excerpt: there is a peculiar fondness for slashes and periodically he will prefer to replace the cold droll with a dash. I imagine some would condescendingly applaud this sort of 'youthful experimentation' while others would drone on about how such writing contributes to the corruption of the language. Me, I wonder to myself, why bother? Since the story is narrated from an occasionally vague, third-person perspective, should the author really worry about re-creating the broken thought processes of his characters in the narration? A minor quibble really, since this is a minimalist-style 'playfulness' doesn't really get in the reader's way that much.

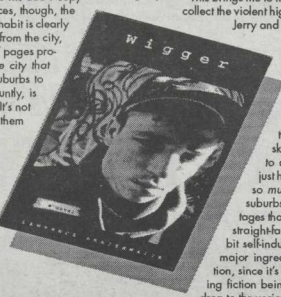
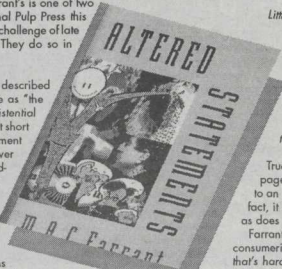
I don't feel particularly offended by Braithwaite's nasty vision of the inner city, nor with the vivid pallet that he's used to render it, though I'm sure lots of people will be. It would be wonderful if we lived in a world of peace and harmony, but we don't, do we. Lots of kids (girls and boys) get fucked-over in the inner city and white folks still seem to prefer to refer to race relations, even in Canada. I don't find the (usually simultaneous) violence and sex in *Wigger* to be particularly shocking, and I can't help but think that Braithwaite would be a bit disappointed about this.

This brings me to my main problem with *Wigger*. The book doesn't collect the violent highlights of a month, or even a week, in the life of Jerry and his chums. It purports to be literally a day in the

life. It's not difficult to conceive of a 24-hour period being so rife with sex and violence, I suppose. But it's almost impossible to imagine one being so completely bereft of humour, one from which women are so conspicuously absent. (There is one female character in *Wigger*, Jerry's sister, Erin.) Of course there's nothing wrong with a novel rendering a sketch of male despair, using situations designed to disturb, or, if you're so inclined, to arouse. It's just hard to make despair itself interesting when there's so much of it out there, beyond our inner cities and suburbs, in parts of the world quite without the advantages that come from living in North America. These days, straightforward despair for its own sake comes across as a bit self-indulgent, really. It's impossible not to have it as a major ingredient in our modern, late twentieth century fiction, since it's one of our common bonds. But the most interesting fiction being written, I think, uses these bonds as a backdrop to the variations of human resilience that arise in the face of despair.

Wigger is Braithwaite's first novel, which seems worth taking into consideration here. Though it's difficult to feel anything more than dismay for his characters, he assembles them very efficiently from the shards that he's given himself to work with. At times Braithwaite seems a bit too concerned with coping a bad boy 'tude, and the main criterion for his plot-twists seems to be their shock value. But, on the other hand, he has avoided any trite romanticism in his sketch of inner-city life, and for that, I suppose, he deserves thanks.

Neither *Wigger* nor *Altered Statements* is the best book you could read this year, but they both give you a sense of the energy to be found among fiction writers in the local scene. The energy levels are good.



by Trish Kelly

i can read

I am sure you have all noticed that the price of stamps has recently gone up. Now it is just that little bit harder to communicate with other people. And please don't laugh when I say that it is all part of the government's plan to keep us alone and unified. How else can I look at it? Exactly what would I be motivated to do if I considered the rate of inflation or the increase in labour costs? Nothing. So please excuse me while I think of ways of fighting the man. There are ways, you know. I'm not giving examples (god knows every government agency is probably scanning these pages after last month's testimonial on how to get bands across the border illegally), but let's just say that there are ways of avoiding postage increases, and paying for postage at all for that matter. It is up to you to investigate and discover them. Don't just take it!

I recently had the opportunity to hang out and talk with a woman named Pam who does a newsletter called Drop Out. We had a very interesting conversation about how school affected our ability to communicate on paper. Her newsletter is concerned with this topic and criticizes the present day school system.

Almost everyone has experienced the school system, so this is a topic that everyone can relate to.

We talked about the five paragraph essay and how damaging that type of formula writing has been to us. For myself, I know that it frustrated me to no end when I was told to take an idea, expand on it by giving details, and then reward my introduction to conclude.

As human beings, we grow instinctively. We are constantly processing information and reaching conclusions. In reality, the five paragraph essay formula doesn't get you anywhere. In fact, if you do reach conclusions that are a step further than your intro, you just haven't done it right. Learning to express already thought out ideas is important and I wouldn't have a problem if we were also taught how to be critical about what we are learning. But we are not, because critical thought is inconvenient when there is a set agenda of what we are to learn each day. It is inconvenient when each lesson is given a definite time period and only specific conclusions are accepted as right.

All of this comes into play now, even after I have dropped out of the academic game. I am totally amazed by the depth of thought and criticism in the zines I am reading lately. It really isn't revolutionary; certain people have had the privilege of critical thought for centuries. But for me, this is the first time I have come across so many people asking why.

John Doe
(8.5 X 5.5; 40 pgs)

One of the main ideas for this zine is to provide interviews with anonymous people. I like the idea because often we get too concerned with who is speaking; the speaker carries more weight than the words.

The people interviewed here provide some interesting opinions on issues such as the staleness of punk, classism, higher education, and violence. This zine is quite critical in its overall tone, which is great; we need more critical thought. Upon reading it, you may see something that the author, Tim, needs to be called on too. Zines like this can be a very important place for personal and small scale social growth because being openly critical as a writer means being open to criticism from your readers as well. Zines can be the place for open discussion and growth if we choose to be honest and open with each other. Send one US dollar to Tim at: 4253 Ave. NE, #205, Seattle, WA 98105.

Juxtapose #21/2
(set of ten cards)

More effort to put together than most of the bubble gum zines that get put in my mailbox. If you have ever had a chance to marvel at that amazing zine called *Juxtapose*, you will probably be imagining exactly correctly how much energy these boys put into their post-cards. The set of ten includes graphics which range from diagrams of the media to war photos. Each card is consciously political, having a reverse side that includes text from books, newspapers and zines with stories of police brutality, the throw away mentality we have been raised on, and technology. You really can't write anything on them yourself, but the text alone will impress your pals enough to validate you as a highly political intellectual. The beauty is, you don't have to do a damn thing. Send thanks and two dollars to: P.O. Box 30007, North Vancouver, BC, Canada V7H 2Y8.

I Still Believe #2
(8.5 X 6.5; 36 pages)

Greys, from New York, writes a very emotional tale about a boy desperate to reach out. Being shy can be agonizing, or so this loud

mouth can gather from the pages of *I Still Believe* #2. Personally, I've never been the type to hide my thoughts.

Greys's photography is very good, and lots of people will relate to the loneliness in these pages. Send one US dollar to: Greys Pineda, Cooper Station, P.O. Box 1595, New York, NY 10276.

Construction Paper #1
(8.5 X 5.5; 32 pgs)

Christina Doza, whose first zine *Upslut* is about making feminism accessible to everyone, now also does what she considers to be more personal zine. Some of the stuff inside *CP* #1 is excellent. Christina talks about growing up in terror of abusive stepfathers and trying to struggle with the social stigma of what is called "domestic" violence. It really made me think of how fucked that term is, and how it minimizes what can be truthfully called terrorism. Cats are domestic. Dogs are domestic. But a man beating his wife? Exactly what is domestic about that? And yeah, there are different definitions of one word, but I really think that all the definitions for domestic have to be taken into consideration. It is easy to see how one definition can easily cover up another. Maybe I am being completely clear, but are you getting my drift? Language is hard. Clarity is always an issue, and we need to be always thinking.

Construction Paper #2
(8.5 X 5.5; 32 pgs)

I don't often get the chance to review two issues of the same zine in one column, and even if I did, a lot of zines it would just be a matter of saying the same thing twice. But Christina has made a lot of progress since the first issue of *CP*. She is even more critical, and that is important; criticism makes people see what they don't like about themselves.

In *CP* #2, Christine discusses coming from a lower middle class family and why that means something to her. She comes to very important conclusions about the subtleties of classism, and how she has experienced the state of victim and victimizer. Send one US\$ to: Christina Doza c/o Construction Paper, One Mead Way, Bronxville, NY 10708.

Some Dumb Girl in Brokenheartland
(5.5 X 8.5; 32 pgs)

It is really painful to watch someone continue a cycle, especially when it hurts them. I have lost track of how many zines there are in the *Some Dumb Girl* series; each one has been about Sharon's last relationship, the regrets she has had, and the confrontations she hasn't been able to make in person. Each one has had a little courage in it, rocking up points in the "learned that lesson already" department. The last issue was signed by the Gelling Smarter Everyday Girl, and I could really see it. But all with this new issue, Sharon confesses to falling into the old trap called Boyfriend. She has, however, improved, in that what took her four zines to cover last year now only takes one zine. She mentions by number three, says they are "totally separate", and though she sounds convinced, the only thing I am convinced of is that there will be another zine from Sharon very soon. Send stamps to: 8 Louis Ave., St. Catharines, ON, L2M 2N5.

Funeral
(7 X 8.5; 42 pages)

This zine, done by Sugar from San Francisco, is really important. A couple of months ago I was talking about how race is ignored or deemed unimportant in the punk community. Sugar's zine deals with her frustration with the white middle class in America and how white middle class attitudes are very much a part of punk rock. She talks about conflicts based in racism and classism in Epicentre (the capital

of punk rock boyland Clisyle). There is a very awesome piece called "The Deconstruction of an Institution: Punk Rock Boy". It is very funny, but it hits way too close to home. It is really wonderful to see someone who can speak so clearly and lucidly about something I am often too close to see clearly. Sugar puts out a lot of anger that can prove very educational for people of social privilege. Send two dollars and stamps to: 2754 Harrison St., San Francisco, CA 94110.

Fantastic Fanzine #6
(5.5 X 8.5; 86 pgs)

There is so much in this zine that I can't think of how to start. Let me explain it this way: vital vital vital. I haven't seen many zines of this size that are this important. No dumb reviews, no band photos, just important words. Essays by Erika, Mary, Sugar, and an amazing piece by Nomy Lamm. Everything under the noon day sun is in here: writings by Sugar about growing up latina and on the streets; Erika and Sarah's discussions about being Jewish; a piece on discovering racial heritage by Ilihi; and personal manifestos by Justin. And that is only the beginning. Send two dollars to Erika: 1573 N. Milwaukee #473, Chicago, IL 60633.

Unspoken Words I Wish I Could Speak

This zine, I think, quite unique, in that Wilknee talks about manic depression. Writing this zine is very cathartic for her; included are secret letters and open discussions about boy appreciation and the battle against sexism. Also, Wilknee talks about insomnia as a way of life. Send a US dollar to: 17337 Tramoto, Apt. 306, Pacific Palisades, CA 90272.

Ms. America Rides Again
(8.5 X 5.5; 40 pgs)

A little lighter fair by two grrrls, Sarah and Jen. MA is still very popular, with a lot of articles written for raising boy awareness, as well as some reviews. Send a dollar to: 405 Broadway, Apt. 15, Normal, IL 61761.

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by Miko Hoffman, Megan Mallett

7 inch

SEPTEMBER. BACK TO SCHOOL. ICKY YUCKY. HOMEWORK blah. Grind blah. Enjoy!

We'll start this month's column with four releases out of Ontario. Orangeville's **Bender** brings us *Music For Four Ears*, the followup to their full length, released last year on Ringier Ear Records. Sean, Kevin and Andrew play suburban angst pop-punk; sort of generic, but if you dig the So-Cal sound, then it may be worth your time. (Ringier Ear Records, 9 Maplecrest, Newmarket, NH, 03857)

Packaged beautifully in a hand-serigraphed plastic sleeve and anion skin paper envelope, **The Spiny Anteaters'** clear red vinyl release confused us at first. There is no information anywhere on the record; we had to read their insert very carefully to find out that there are two songs and the speed is different for each side. "Planet Mars" is the A-side, a seven minute long minimalist journey that ends with a locking groove. The B-side, "Car Crusher", is poppier, in My Bloody Valentine fashion. The Spiny Anteaters also have a CD out on Chicago's Kronic Records (home of bands like Jessamine and Labradford) and this 7" is fairly representative of their sound. (Boby Universe Records, P.O. Box 1335, Station B, Ottawa, ON, K1P 5R4)

Also on clear red vinyl is the **Poomans'** latest release, called *New SE*. If these Windscrits don't idolize Eric's Trip and Sloan, we'd be very surprised! Maybe if the Poomans didn't make a conscious effort to sound like those Maritimers, the songs would be easier to listen to. Still, if you're a major fan of minimalist, lo-fi jazz with sweet vocals, give 'em a try. (Think Records, 1005 Villaluce Ave., Windsor, ON, N8S 2J7)

More music from Ottawa: a split 7" by **Two For Flinching and Girl Afraid**, on Girl Afraid's own label Pop Kid Records. Two For Flinching is a female-fronted three-piece who play pop-punk fun. "Die" is a song about members of Winnipeg bands Elliot and Banned from Atlanta, is an excellent example of energetic, furry music with cool, lo-fi production. The second song, "Nibbly Bit", seems to be about rejection, but we're not sure because those vocals are just so fuzzy (but hey, we're not complaining!). This is Two For Flinching's only vinyl release, the follow-up to their cassette EP on the Badwrench label.

The other side of this split features Girl Afraid's "Hazel Figurine", a song about Steve Mallams. This ain't no Pavement wannabe band, though: "he's not plastic but he's plasticine", "I'm beginning to see through you/cause you're so overrated". Harsh words with pretty music, very reminiscent of quieter Eric's Trip songs. (Pop Kid Records, 290 Charlotte St., Ottawa, ON, K1N 8P2 or e-mail: cc6320@freenet.carleton.ca)

The record we've been curious about has finally arrived in our mailbox: the split 7" featuring **Sparkmarker** and **Mystery Machine**, two local bands with fairly different sounds. We thought the record was going to be put out by Network Records, but it seems that instead it's released by a Network employee on his own label, Landspeed (which has also put out a reissue of Gob's debut CD, EP). Sparkmarker have apparently written their track, "Keep the Quarter", especially for this single. It's exactly what you would expect from them: loud, hard, good. The Mystery Machine track, however, has been previously released: "Mouser" also appears on their latest full-length on Network, *10 Speed*, and shows the band to be continuing with their brand of Sonic Youth-influenced wonky distortion with alternate tunings. (Landspeed Records, Box 386, 1027 Davie St., Vancouver, BC, V6E 4L2)

Those scary ghoulies **The Fiends** have a new one containing three great songs. "She's Not Broken" is re-punk à la West Vancouver rock 'n' rollers the Smugglers (who, incidentally, have loaned their drummer to the Fiends for a couple of live shows). The 7" also includes a cover of the Seeds' song "Pictures and Designs" and a surf instrumental done Greek-style. (Dr. Mushroom's Optical Illusion Records, Kivels 2224, 11146 Athens,

Greece; e-mail: TheFiends@mindlink.bc.ca).

Our last Canadian release to tell you about is only sort of Canadian. It comes courtesy of the local indie noise-rock label Trakshun Industries. Volume II of *Optional Ingredients from a Vile Recipe* is noisier than the first, but just as interesting. This edition continues the tradition of original, no-cover-the-same art, but this time there's a bonus record which probably came from a thrift store. Trakshun seems to believe in art but not information, cuz we had to do our own investigating to find out anything about the artists. Side one contains noise-ditties by **Beauty Pear**, Torontonians **Brian Ruryk** (who opened for the Jesus and Mary Chain in 1985 and produced the Leather Uppers latest album), and the **Bron't Lewis Ensemble**. Side two is more accessible to our ears, with a track of melodic, ambient-type sounds by the **Supreme Dicks**, a song by **Total**, and a short, warped-sounding country tune by **Paula Frazer** of Tannalot. (Trakshun Industries, 317A Cambie Street, Vancouver, BC, V6S 2N4)

Along with issue #8 ("Big Issue") of the **Nipple Hardness Factor** "zine is a split 7" by Shrimper-esque boys **Refrigerator** and **Nothing Painted Blue**. One song by the Franklin Bruno gang, three by Refrigerator, all of them very similar: poppy, melodic, extremely little-f, although Refrigerator tends to be a bit noisier.

The "zine itself is THE guide to 7" singles, containing reports by cool campus stations, reviews by cool people, and occasionally a split single. It seems that they're planning to include a record with each upcoming issue. Try to get ahold of the issue which came with a Sammy/Blonde Redhead split. (Nipple Hardness Factor, P.O. Box 461778, Los Angeles, CA, 90046)

Major Matt Mason is named after a '60s puppet television show. The record comes in a slacker-style, crayon-coloured sleeve and the music is like what the Mountain Goats might sound like on valium. "The lobster song", on the A-side, doesn't exactly have hit potential, but we like it just the same, while "Mr. Mrs. Something" is a quieter, Smog-style ballad. MM4 seems to be one Daniel Johnston-influenced guy with an acoustic guitar. (Olive Juice Records, 186 Norfolk #50, New York City, NY, 10002)

Out of the Matador shipment of 7"s we've received, we liked the **Railroad Jerk** record the best. "Bang the Drum" is from their latest album *One Track Mind* and "Highway 80" was recorded at the same time, but was never released - until now, that is. "Bang the Drum" sounds so perfectly catchy in a sloppy, blues-pop kinda way that it must be considered their "hit" single. "Highway 80" boasts interesting lyrics: "This is an intensely personal story because I am an intensely personal person." (Matador Records, 676 Broadway, New York City, NY, 10012)

Former Dickless members have formed a new and improved band called the **Teen Angels**. Their first 7" was on Scooby Pooh Records, although they are now new Sub Pop signees. "Teen Dream" b/w "Julie's Jazz Odyssey" is strong, tight, screaming punk - just what you'd expect from three tough women. (Sub Pop Records, P.O. 20645, Seattle, WA, 98102)

Vim, from Los Angeles, includes a member of the Geraldine Fibbers. This is very different from the fully produced rock of the Fibbers. Vim is true mudé, complete with a weirdly tuned bass and Calvin Johnson-esque vocals. Brought to us and you by the same label that released the Adickid LP and a Gumball 7". (Dry Hump Recordings, 7211 Santa Monica Blvd., Suite 2, Los Angeles, CA, 90046)

We'd like to tell you about **Punky Rockit**. It seems they broke

up but got back together again to record their second record, called *Kickin' Ass Portland Style*. The sleeve is more like a "zine than a cover, with song lyrics and stories. They appear to have a total DIY approach to making music, and good music it is! Punk, sort of like a garage Unwound with girl and guy vocals. (Compground Records, P.O. Box 15072, San Diego, CA, 92175) Or check out their first 7" on Atomicdribble Records, 2011 NE 47th, Portland, OR, 97213)

Last up this month is **Bubby Girl**, who, according to their insert, take their name from a Bay Island ghost who kills by chasing her victims, generally men, into the bush, where she breathes her breath on them, causing them to suffocate. The A-side, entitled "Stroke", is catchy guitar-pop with beautiful harmonies, and the B-side, "Tunnel Fantasy", is simply put, slow punk. Pretty guitar sounds with spastic drumming. (Boomernealio Records, 2365 Orange Avenue, Costa Mesa, CA, 92627)

Other new releases:

gus "hetero bash was flipper" - hardcore garage from Victoria (Slow to Burn, P.O. Box 8386, Victoria, BC, V8W 3R9) ♦ **Evelyn Tremble Kool-aid** - husky Morrissey-like vocals with soft, acoustic, strummy Brit-pop music (Sugarfrost, 149 Wellbrow Road, Walton, Liverpool, L4 6TY, UK) ♦ **Mike Flood** are you the girl? - experimental spoken word atop lo-fi, shrimper-type music (terracene records, 87 Electric Avenue, #2, Somerville, MA, 02144) ♦ **slowsidedown** - aggressive DIY hardcore (Red Alert Records, P.O. Box 82865, Portland, OR, 97202) ♦ **Inhalants** "Kill You" b/w "Automatic Pilot" - Garage-surf with distorted vocals (Unclench Records, PO Box 49737, Austin, Texas, 78765)

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4. Add hi-hats on the 2nd and 4th beats of each bar.
5. Include some warm, fuzzy, orchestral string sounds with Rachmaninov-derivative harmonies to fill in the spaces.
6. Gradually add more and more snare drums and bring the whole thing to a feverish boil.
7. Cut the drums and let the bass kick.

But damn, it sure is funky, isn't it?

Gorth Giesbrecht

BYRON LEE & THE DRAGONAIRES
Commodore

Saturday, August 19
 In the almost forty-odd years since their conception, Byron Lee & the Dragonaires have become a household name in the world of Soca/Calypso music. And while their popularity is greatest in the Caribbean, the group isn't unknown here in sleepy Vancouver, as their August 19, 1995

party at the Commodore Ballroom proved. Exuding non-stop super

Soca energy and "jump up" enthusiasm, Lee

and the Dragonaires lead a sweaty summer crowd through three marathon music sets - which is to be expected from these veteran groovers.

Bringing the infectious dance frenzies of the Caribbean (such as Soca Butterfly, Shadow, Wave and the infamous twer dance) to colourful party people everywhere is the raison d'être of Byron Lee & the Dragonaires, whose rotating roster of musicians (which included Reggae great Jimmy Cliff in the early 60's) has allowed the party to go on and on (much like a Caribbean Energizer rabbit). Their current front line party soldiers include pelvic thrusting and hip grinding performers from Trinidad/Tobago and easy going Jamaican musicians. Yeah mon!...a true melting pot.

"Vancouver, Canada really stands out in the world where we have performed," Lee told his Commodore audience. "We have all sorts of nationalities to attend our party, and what really pleases us is the strong Canadian influence, along with the ethnic Caribbean people who give a complete mixture of cultures and allow for lots of fun."

It's the power of the music that allows folks that we have never met to put their arms around each other and jump up together. As Byron said, "Music and sports are the only powers that allow for that."

Jess Jessurun

THE HARDSHIP POST
ZUMAPANO

SIX FINGER SATELLITE
The Town Pump
Monday, July 24

The "Sub Pop Human Touch Tour" is what it said on the ticket, but I really just went to see Zumapano.

First up was The Hardship Post, a power trio that had been stripped down to a duo. Evidently, the drummer has been kicked out, so bassist Mike Pick took the percussive duties and Sebastian Lipka stuck to vocals and guitar without a boss player. Starting with "If I..." as a slow introduction to their set, they sampled much material from their album, *Somebody Spoke*, and closed with an aggressive, gut-wrenching cover of Sloan's "Coax me". I had never heard much of Hardship Post before, but they rocked! Forget power trio, Hardship Post has embarked on a power duo trend - look out Inbred!

Next up was Zumapano. All decked out in their slick suits, these hometown faves drew much of the crowd out to in front of the stage. Opening with "The Party Rages On", they immediately got people tapping their feet and bopping to their slicker pop. Much of the material they played was from *Look What the Rookie Did*, but among the

highlights of the show were several covers, including "Orange Air" and a Kinks' song.

Finally, up came Six Finger Satellite. "Cock Fight" began their barrage of noise and synthesizers. The lead singer, J. Ryan, contorted around the stage, occasionally hitting the keyboards and disassembling his microphone stand. Halfway through the set, J. Ryan wandered into the crowd and stared people down face to face. I even received this dubious honour. Oh, and they were loud too.

Six Finger Satellite was, well... Six Finger Satellite. Zumapano was great with both their set and the "audience participation". Since the concert, I brought the Hardship Post album. Towards the end of their set, Sebastian Lipka said, "...and remember, it only takes two to rowl." He was right.

Graham-Gunn

DOGSTAR
SEVEN DAY DIARY
KATIE'S DIMPLES
La Luna, Portland OR
August 11, 1995

Okay. So I admit that the only reason I went to this show was to see Keanu Reeves. And I am not alone when I say that. I am sure that the only reason anyone was there that night was the chance that some Keanu sweat might drip onto their bodies. Unfortunately, there was a barricade in front of the stage, so nobody could even get close to the boy. This was not, however, for lack of trying. That audience was made up of the most relentless women I've ever seen. Hundreds of them, ranging from age



Photo by Andrew Davidson

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ten to age fifty, all with the same thought running through their heads: "If I just get a little closer."

Dogstar doesn't have a CD released. They don't really even have a demo tape. Nobody has ever heard their music before. Yet outside La Luna, tickets that originally sold for \$10.00 were being scalped for as high as \$100.00. Not bad for an 'indie' band.

There were two opening bands on this night. Through each, the fans watched and waited patiently, no one daring to leave for fear of losing their perfect Keanu-viewing spot. Seven Day Diary came on first. Two female vocalists with guitars playing ambient-folky type songs. The audience listened and gave the band the applause they deserved. Now where's Keanu?

Katie's Dimples, from Tacoma, Washington, were on next. This band over capitalized on the fact that the audience was 90% female. The lead singer strutted around like Elvis, taking his shirt off a lot to show us his buff body. Put your shirt back on buddy. We're not here to see you.

Finally, the hour was upon us. The moment we had all been waiting for had arrived: Dogstar! Keanu was within spitting distance of a roomful of fans who had never been this close

to him before. The place went crazy. Everyone suddenly rushed at the boss player.

The band played a lot of their own stuff, as well as a few covers, including Neil Young's, "Keep on Rockin' in the Free World." [Everybody loves Neil Young these days]. The members of Dogstar are by no means brilliant musicians. Can Keanu really play the bass? Well, from where I was standing, it was hard to tell, but he sure looks good holding it. They screwed up a lot, and each time they did, they'd laugh, then start the song again. The audience appreciated the laid back party atmosphere being generated from the stage. Actually, I think the audience would have appreciated anything - they could have been up there singing muscav versions of country songs and nobody would have cared. As long as Keanu was there, holding his bass, life was good.

Krista Peters

**EDGEFEST/THREE
Molson Amphitheatre
Toronto
August 5, 1995**

Thirty bands. Two stages. No band schedules posted anywhere. Canadian indie fest. Corporate sponsored. Pouring rain. Big security men. Sloan's last show. Bouncy people in skate shoes and poorly dyed hair. Bad facial piercings. Soul Asylum

and Stone Temple Pilots play loudly in the background.

Sidescape is a fifteen minute walk from the mainstage. It's raining again. Missed the Monoxides. Only the G. Love & Special Sauce show on Monday was worse than this. Tickets sold separately for the 'mash pit'. Best moment was during Thrush Hermit's Steve Miller cover set; guitarist Ian 'Arena Rock' Hermit dove into the crowd singing "Take the Money and Run"; singer Joel 'Arena Rock' Hermit had the entire audience clapping their hands above their heads to the beat of "Keep On Rockin' Me Baby". Cheapest T-shirt at the merch booth was \$27.00. Treble Charger wore black afro wigs. Saw [good] - Thrush Hermit, Superhenny, Mystery Machine, Treble Charger, Sloan, Jale, Six Finger Satellite, Huevos Rancheros, Pluto, Stinkin' Rich. Saw [bad] - 13 Engines, Rusty, Glueleg, Change of Heart. Missed [too bad] Monoxides, Hardship Post, Plumtree, Local Rabbits, Smoother. Missed [so sad] - Adam West, Zumpano, Project 9, Subtractor, Shallow, Killjoys. Written in backstage lounge: "Gimme Corporate Indie Rock." More rain. Fed by the corporate hand. I don't know what to think of all this anymore. Everyone on stage looks really life. Miniature models playing guitar. Rock concerts are for rock stars.



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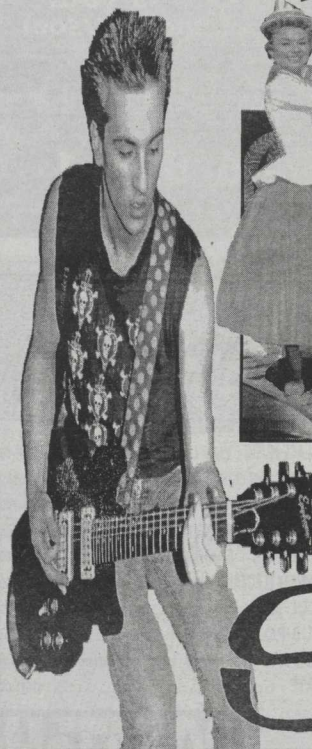


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under review

VARIANTS ARTISTS

The All Skanadon Club (Stomp)

Surfacing in the wake of Calypso's sun splashed reign in Jamaica, old ska eventually gave way to the familiar dub and reggae styles of the Caribbean today. In Britain, however, ska re-emerged, primarily under the Two-tone label, as an explosive mix of Jamaican and white working class culture. Infused with mod aesthetics and rude-boy attitudes, the music appealed to the disaffected youth of Britain's dance halls, spreading worldwide and impacting many youth subcultures, including scooter gangs, leftist skaters, and new wave punks.

Canada has had its share of great ska bands, whether traditional, dub based, or "core". In the late seventies and early eighties, on the B.C. West Coast, the Villains and the B-Sides were putting out some hot skankin' releases before being sucked into some weird kind of Spandau Ballet vortex. Today Canadian bands such as King Apparat and Scafoad draw large, enthusiastic skank fanatics, despite the all. The All Skanadon Club gives you sixteen danceable tracks, and no "pop-rock" digressions which plague other ska compilations. These bands all play ska and rock steady, whether fast or slow, with no pretensions. Of note are the inclusion of two B.C. bands, The Two Tones Bowlers from Penticton, and Pressure Cooker out of Victoria. A worthy addition to any skankmeister's collection and a bit of Canadian legacy. This CD gets a big thumbs-up.

J. Bold

THE REAL MCKENZIES

The Real McKenzies (IFA Records)

Music critiques are, of course, wholly balanced, unbiased affairs undertaken by only the most rational and analytical of people. Judgement is never clouded or impassioned; in short, you, the reader, can expect nothing less than the finest in music reviews from this magazine.

Thus, the fact that I'm a kilt wearing, skein dhie wielding, haggis munching, Scotch snipping, bagpipe playing, coosier tossing, hairy Scot

will in no way affect my review of the Real McKenzies' scintillating debut CD on IFA Records. Aye, that's th truth o' a laddie.

Simply put, this is one of the finest bits of punkscot ever to grace a jewel box. If you weren't a kilt wearing skein dhie wielding bagpipe munching Scotch snipping haggis playing coosier tossing hairy Scot before you listen to this sonic bliss, you will be afterwards. A sense of humour, some good clean punk power, and several gallons of Glenfiddich make this my choice for clan war soundtrack of the year. My fiances heart's taken it off the CD player for a week, on ah ken whay, tho's ferth'r, lads.

While it is near perfect, I have to admit I wished such post great hits as "Haggies" and "Highlander" could not have found a place on th' album. Ach well, I s'pose there's always next time for all. Besides, some of the included tracks are absolutely profound, like their version of "Loch Lomond", or plenty dead and like "Scots Wha'hae". Anyway, this CD gets my pick of the spring/summer season collection; nothing else was near as much fun. Go get yourself a copy and a huge glass of Glenfiddich and watch the kilt go by.

Angus "Mad Haggis" Wilson

TUO

All Our Ancestors (Waveform)

The label responsible for the great atmospheric ambience of One A.D. and H.I.A.'s Colourform have done it again. However, for this journey we return to Earth. All Our Ancestors suggests mystical rhythms from an ancient temple hidden within the dense clouds of the Himalayas. Martin Franklin, Mykl O'Dempsey and Rebecca Lubinski have brought together the ancient water drums, clay pots, Bansuri flutes, Tibetan bells, and gongs of the past in a delicate harmony with the synths of today to create a mood of peaceful meditation and Eastern tranquility. This LP consists of seven deep tracks. My favourites are "Triple Gem of Wisdom" (with its exotic flutes and shimmering chimes) and "Illumination" (with the low pulse of the Gamelan gong). Next time

you feel like contemplating the sound of one hand clapping, or maybe the infinite mysteries of our expanding universe, drop this into your sound system and let the meditation begin. The only fault I have with this album is its length. Unfortunately, it's only 47:53 minutes long. Nevertheless, check it out.

Brian Wright

TUUPS

Night of the Hunter (Sonic Bubblegum)

Have you ever listened to an album, honestly intent upon absorbing its every nuance, and slipped into a comatose? Me too. I thought I'd like this CD; I thought its sludgy hardcore riffs and purring female vocals would be welcome additions to my collection. Nope. It went over my head faster than you can say dead air.

Individually, the songs are fine and mildly entertaining. Together, they amount to 39 minutes and 19 seconds of tedium. Sorry, but life's just too short.

Barbara

SIX FINGER SATELLITE

Severe Exposure (Sub Pop)

Personally, I don't understand Six Finger Satellite. I have never heard any of their previous albums or outtakes so I have nothing to compare this to. The first track on *Severe Exposure*, "Bad Comrade", starts with a moody ambient sound overlaid with the barely perceptible whisperings of J. Ryan. It almost sounds like a hip hop song until it accelerates into a heavy bombardment of screaming and aggressive chords and drums. "Cock Fight" starts out as a gentle soundscape and evolves into a wall of noise and chants. "Rabies (Baby's got) the" has an infectious little riff that goes on forever with overloads of synthesizers and exclamations that a baby has rabies. There is no single way to classify or associate a particular genre to the sound of 6FS. It's noise rock, soundscape, scary synthesizers and samplings. 6FS are definitely the sub and not the pop, but if you want something different, and frankly a bit scary, you might want to give this album a listen.

grahame quon

FORBIDDEN DIMENSION

Somebody Down There Likes Me (Cargo)

THE SWINGIN' 'UTTERS

The Streets of San Francisco... (New Road Archives)

Two fairly new releases that have been spinning steadily at my home lately are *Somebody Down There Likes Me* and *The Streets of San Francisco*.

First, the followup to *Sin Golly* from Calgary, ON's troubled teens, the Forbidden Dimension. Seems these lads just can't get enough of the blood n' guts stuff, with songs about morbid gravitarians and crawling eyes, all set to a garage rockin' beat. But hey, if you dig deep into their twisted minds, you just might find a funny bone or two.

Second, East Bay punks The Swingin' Utters give us an impressive display of Still Little Finger-style rock under the helpful production of Rancid's Lars Frederiksen. Choppy hooks, sing-along lyrics and a healthy dose of piss and vinegar make *The Streets of San Francisco*... the perfect stomping grounds for the Swingin' Utters.

Byce Dunn

SEVEN

7 (Hypnotic/Cleopatra)

Have you ever heard of the Ger-

man band Bigod 20? Well, if yes, forget all assumptions. Zip Campi, a member of Bigod 20, has taken a very different musical step away from Bigod 20's sound in his latest project, called Seven. With Seven, Zip has made a relatively smooth transition to the realm of electronic-ambient music.

There are a total of seven tracks on this disc, and each track is given its representative number in the procession. For instance, track one is called "One"; track two is called "Two" and so on. The album works well as an entire piece; the tracks never seem to end, they just gently melt into one another. It all starts at a leisurely pace, moving from the sounds of a tweaked out music box to sparse piano chords, and then dropping into a hypnotic trip hop journey, only to resurface as a bounding soundscape.

The first part of the CD is good. However, after "Four" the rest of the tracks seem to continue in a similar route and eventually just fizzle out and start to sound a bit trite. As you can see, my opinions remain divided on this work, so try to have a listen for yourself and then you decide.

Brian Wright

SATANIC SURFERS

Skate to Hell EP (Bad Taste Records)

Swedish skaters shankin'; slightly

stupid; some songs seem soulful. In short: standard soured skate-core, sung with strong second-language skills.

Barbara

YOU AM I

Hi-Fi Way (RA/Warner)

Upon a first listening, this Sydney trio's second long-playing effort sounds immediately like a favourite, well-cuddled album, without being overly reminiscent of anything from the past. Certainly, influences are there, but they're hard to pin down, and anyway, they're swept away in the face of the skill with which they are appropriated by Messrs Rogers, Kent and Hopkinson.

Hi-Fi Way marks singer/guitarist Tim Rogers' elevation to the pantheon of superlative songwriters who combine a good ear for a tune with unsentimental, original lyrics. It is, simply, a great album. There is not a single mis-step, not a song you'd skip. It is hard to actually name the outstanding songs because they're all pretty bloody outstanding - well written, well executed, even enthralling.

The album, like *You Am I*'s first, *Sound as Ever*, was produced by Lee Ronaldson (Sonic Youth), and it was written while the band toured the U.S. with Soundgarden (they recently played in Vancouver sup-

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porting the Goo Goo Dolls). The disruptions of the touring life have left no mark on the lads' work - if anything, they appear to have honed their already fine musical instincts. None of these songs are really 'catchy' in a McCartneyesque way, but they are excessively memorable. The melodies are deceptively simple, worming their way into your brain and lodging there, taking on their own meaning. There are many moods and characters on Hi-Fi Way - many songs seem to be fractions of biography. It is one of those rare albums that you can immediately, almost automatically, love, but which also just improves with repeated playing. A mighty fine bunch of tunes from a damn fine band, and hopefully the next album isn't far away.

Sophie Hamley

THE PRESIDENTS OF THE UNITED STATES OF AMERICA The Presidents...

(Sony)

Sulkers beware! The Presidents major label debut is an intensely cheerful, up-rocking, whimsical piece of work. No solemn diatribe on war or losses and the like (even the salamander death-song, 'Body', is a humorous twist of innuendo). But sunny tunes heralding such simple pleasures as, for example, 'Peaches', 'Candy' and, on 'Back Porch', gumless gumdrops. There's also a satirical, self-deprecating bend on dubious new success called 'We Are Not Going to Make It'. Sincere without being too syrupy (no fluffy bunny songs) and infused with a wicked wit, this album is a great tonic for those grumpy grey mornings.

Samantha Blackburn

SUPERCHUNK Incidental Music 1991-95 (Merge)

This is the second singles/b-side/hard-to-find tracks compilation put out by those already legendary DIY punk-pop (or is that pop-punk!) champions from Chapel Hill, North Carolina. I like the 7" format, but the unfortunate problem with 7" is that they go out of print really fast and then you are screwed. Fortunately, this compilation makes it possible for you to get all those rare tracks that you've been so

undeservingly unable to hear. (I guess the super-hardcore fans who have gone rummaging for all those rare tracks are feeling like they got shafted.)

The tracks on this comp are not in chronological order, but they all go well together in any order you play them. Some tracks have the mellow post-rock acoustic sound, while others have the same kick-ass Superchunkish sound we all know and love. The highlights (for me anyway) are '100,000 Fireflies', 'Buster', 'Fossil' and the untitled track at the end (I'll let you find out what it is). You definitely get the quantity out of this compilation (58+ minutes), but don't worry, the quality is there too.

grahame quon

VARIOUS ARTISTS Trancewerk Express Vol. 1 (Hypnotic/Cleopatra)

Trancewerk Express Vol. 1: A tribute to Kraftwerk is exactly as the title suggests. After a gratuitous intro, there are eleven trance reconstructions of classic Kraftwerk cuts such as 'Music Non Stop', 'The Robots', 'Autobahn', and other favourites. Participating artists include Audio Science, Ultravision, Exile 01, and others.

On the first few listens, it's fun to hear new twists to old Kraftwerk material. As you can imagine, the entire album is spiced with a generous collection of recognizable Kraftwerkian samples. All the tracks are fairly fine examples of stand-out contemporary trance, and that is the main problem with this album: after repeated listenings, one begins to notice that all the tracks are on the same level. There are no real stand-out cuts, and while listening to one or two tracks is great, listening to the whole album becomes a bit monotonous. Considering how ground breaking Kraftwerk were, it would have been great if the music could have continued in the tradition of experimentation. However, if you love Kraftwerk and want a fine example of how electronic music has changed over the past twenty years, pick this up and play it right after listening to some of your favourite Kraftwerk albums.

Brian Wright

TREBLE CHARGER

Self+Title

(Sonic Unyon)

I hate getting behind with technology. Lacking a CD-ROM player, it wasn't possible for me to view the two hours-plus of interaction included on treble charger's second release. However, this fact didn't prevent me from enjoying the other 25 minutes of music included on Self+Title.

More a continuation of the band's fabulous debut NC17 than anything else, Self+Title contains seven songs which definitely sound new and different, yet are identifiably treble charger. Songs like 'Morale' or 'Sick Friend Called' are good examples, with their progressing song structures, Dinosaur Jr.-esque guitar parts and ever-so-humorous melodies. Being so familiar with their songs and having seen them live a few times now, it's all quite good, but fails to make my ears go 'wow' like they normally do when I hear the band. Still, the music will at least keep me entertained until I have a CD-ROM to see the rest of Self+Title.

Brian Wieser

BUTTERGLORY

Downed

(Merge)

This is indie rock. I love indie rock. Before I had heard this band I had been told that they sounded like Superchunk. I wasn't sure how that would work for me because lately I have found Superchunk to be tuneless and annoying. This isn't. The slightly out of tune vocals are a perfect complement for the catchy melodies. There are two singers, both of whom are wonderful. This is so catchy that when I hear it I am tempted to break out in the twist. Definitely worth a listen.

Christina Knox

SUGAR

B-sides

(Rykodisc)

The newest Sugar release is a double album containing well over two hours of music. Disc 1, consisting of B-sides, live songs, and unreleased tunes, starts off with 'Needle Hits E', a great tune off the *Helpless EP*. Unfortunately, that's the highlight of the album. The rest



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of the tunes, including songs written and sung by bassist David Barba, are generally weak and boring.

Disc 2 is a live show recorded in November, 1974, in Minneapolis. Basically it's 68 minutes of sour notes, out of tune harmonies, etc. It's an awful racket. Maybe with the ability to re-record and take time in the studio, Bob Mould's vocals are OK, but they are terrible live.

There's one other thing worth noting: printed on disc 2 is the phrase "the joke is always on us, sometimes." Is this CD supposed to be a joke on the listener? I'm not sure, but this release is certainly a joke, and it will be on you if you pay for this.

JALE Closed EP (Murderecords)

Hallof's joke have become an extremely proficient band, combining tight playing and perfect harmonies with more complex song structures than those found in their previous efforts. If you like that sort of British pop sound that Sloan seemed to adopt (from their formerly distorted Sonic Youth sounds) towards the end of their existence, this newer joke should be your piece of (dream) cake. Their new EP contains five beautiful, mid-tempo songs; completely harmless and very nice.

But what happened to that rawness that I used to find so charming and appealing about Jale? When I first heard their debut "7", they sounded so punk in such a wonderfully non-punk way, like they were having fun and didn't give a damn whether we cared or not. Listening to the evolution of this band, however, I've come to the conclusion that the songs joke used to write were not necessarily the ones they wanted to write, but simply what they could write. The songs just kinda come out that way; now, with years of practice, experience, and touring, these women can write the kinds of songs they want to. Whether I like it or not.

This EP contains two songs written by guitarist Jennifer Pierce, and a song each by drummer Alyson Macleod (who has since left the band to pursue her own), guitarist Eve Harrington, and bassist Laura Stein. The fact that there are different songwriters makes for a nice variety, although their styles are very similar. It's obvious they learned to play together. So here's

how it goes, folks (ie, are you gonna like it or not?); if you've never heard joke before but you like smooth, melodic pop songs with great harmonies, you'll like this sampling of their talents. If you heard joke's full-length and liked it for being upbeat and pleasant, you'll like this continuation of the same. But if you've ever listened to early joke and liked them for their quirkiness and creative song writing, then be warned: they've gone forward in a musically conventional manner and haven't turned back.

miko

SMOKING POPE Born to Quit (Capitol)

Born to Quit is a short, ten song CD lasting just over 28 minutes. It consists of happy and sappy 50's-ish tunes reminiscent of early Beatles. There are a few catchy songs such as "Midnight Moon", "My Lucky Day", and "Need You Around" (which also appears on the Cleves music sound track). But while the songs are memorable and will stick in your head, I'm afraid they're not too exciting either.

FredDief

BUFFALO TOM Sleepy Head (Beggars Banquet/RCA)

Following up to the last down that Big Red Letter Day was for many Buffalo Tom fans, *Sleepy Head* gives reason to believe that the band has another. Let Me Come Over let them in yet. I was prepared for perhaps a mellow Buffalo Tom here, but with the energetic "Tangerine" and the aggressively melancholic "Summer", *Sleepy Head* is a thorough CD with 14 very strong songs. At the same time that they retain their American guitar-rock with a country-folk edge to their sound, Buffalo Tom are definitely edging back towards the songwriting and performance that made them so enduring a few years ago. It might take a few plays to get into, but repeated listens has made *Sleepy Head* on LP to stay awake to.

Brian Wieser

PENNYWISE About Time (Epitaph)

About Time is the fourth release from Pennywise, a band that has been accumulating much popularity over the past few years. This CD contains 12 songs that embody the group's style of Southern Califor-

nian punk. Pennywise are able to write about themes in a non-clicked manner. Many of their songs on this CD are about setting the day; for example, the song "Try" is about seeing the



beauty of the day: "All the ants below share the same comfortable existence/But they still wear the same brown/What a shame that they can't see the beauty/That's surrounding them when there's so much all around."

In comparison to their past albums, *About Time* has a more mature sound for Pennywise. This is a great CD that is definitely worth picking up.

shhh

SLANT 6 Inzombia (Dischord)

Slant 6's *Inzombia* is completely disappointing, but not all that surprising. All the songs are pure Slant 6; very fast, very simple, very short and very British-influenced. Ramones-like punk rock that gives you the impression that the band members record while doped up on loads of coffee and that anyone dancing to the beat would look like she was experiencing an epileptic seizure. But all the songs sound the same to me. "Mascara" and "Eight Swimming Pools" stand out as far as minimal chord variety and song structure goes; "Inzombia" stands out as far as song length goes (at 7:25).

Frighteningly enough, however, *Inzombia* is perhaps less speedy than the band's previous full length release, *Soda Pop Rip Off*. Maybe this is what makes this second album less interesting than their first. Or maybe this album is less interesting precisely because it is not different enough from their first one. I don't know.

At any rate, I found the whole production disturbing because I can't shake this feeling that there's a level on which to understand this

record that I am completely missing. Given the title *Inzombia*, the *Night of the Living Dead*-style cover photo of the band and the way the band credits are written like a movie poster in the liner notes, I imagine this is supposed to be some kind of ghoulish concept album. Ten points for imagination there. The problem is that the incomprehensibility of Christine Billotte's voice means that most of the jokes are lost on me.

Krista James

THRUSH HERMIT The Great Pacific Ocean (Murderecords)

Wax up the surfboard and ride on the waves to this cool new EP from these four lads from Halifax, Thrush Hermit. *The Great Pacific Ocean*, their new six song CDEP, really mixes with great lyrics and cool riffs. A certain continuity ripples between the cuts that musically tie into the theme of, you guessed it, the Great Pacific Ocean.

Thrush Hermit have matured since the release of the debut album last year, although some songs on their latest release still show signs of zip-pocked teenage angst. In *The Great Pacific Ocean*, for example, the lyrics invoke fond remembrances of high school: "And all your time in junior high/Skimming and skipping class/Listening to your favourite records/By the Pistols and the Clash".

When they're not looking back on the good old days, the boys explore such themes as nationalism and the relative nature of fame, as on "Patriot" ("On one station I'm a champion/On another I'm unknown/On one corner I'm a hero/But everywhere I am zero"), as well as demonstrating their ability to create vivid lyrical imagery: "I've got a solid heart of steel/I rest in my ribcage and turns/All the wheels/So boil my blood and try away".

Ending with an instrumental reprise of the title track, the album as a whole behaves somewhat like the body of water from which it takes its name, surging forth with pen-up frustration and world weariness before crashing into a peaceful calm.

Kevin Pendergraft

SHAKE

THE RECORD LABEL

DDT LOTGOOP

In street Sept. 19
Certainly no stranger to the Vancouver scene. Finally product to support all the shows. For those not in the know, this is a hybrid mix of ska, punk, rap delivered with one mighty snare boom... Cross Canada tour starts early Sept., look out for dates.

Drop City Chianococo

The follow-up to *A Revolution...* this is more fuzzed out than the last, features a fine cover of the Spacemen 3 classic "Losing Touch..."

Godstar Coastal

Nic Dalton (former Lemonheads bass player & Half A Cow Records founder) and friends deliver their second album. Features the usual guests including various Smudge members etc... LP not only.

Hunters & Collectors Damon Flower

This has the angst and noise of the early Cream Plank produced stuff and the songwriting/pop sensibilities of Human Frayin' period. Like his Australian peers Paul Kelly and Ed Kooker, Mark Seymour is a storyteller/songwriter. If you ever had a soft spot for these guys, return, you won't be disappointed.

The Nectarine No 9 Niagara Falls

"A complete lunacy, coated in a beehiving anarchy - the most ridiculously under-recognized pop organism." The brilliance of *Nectarine* (of the FireEngines/Win) and crew is not to be missed. Keenan was the Booker, Irvine Welsh. *Training* is a must read too. All eyes on Scotland... No need to be a cynical bastard I suppose... Just don't ignore this one.

The Nectarine No 9 Saint Jack

Drury Henderson returns with one of the most important releases of the year. Melody Maker says "Saint Jack is a serious achievement. No other band could get away with this - most wouldn't even think of trying."

Punchbuggy All Nine Christian Rattoscale

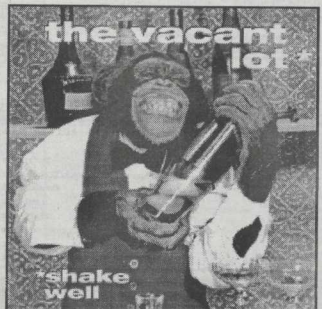
Still as good as it was a month ago... Also new 7" out on Mantra's Mag West Records.

Local Punchbuggy shows

Aug. 30 Vancouver, Aug. 31 Victoria, Sept. 1 Whistler
Sept. 2nd Nelson, Sept. 3 Kelowna, Sept. 7/8/9 Vancouver
Sept. 10 Nelson

The Vacant Lot Shake Well

In STORES OCTOBER 3
The 3rd album from Booklyn's finest and it certainly is their finest. 14 pop-punk gems. Available on LP, cassettes & CD



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so give us a call at 822-3017 (ext.3), or drop by the office in room 233 of the SUB at UBC.

If you are ready and willing we will gladly teach you everything you need to know.

charts

september '95 LONG VINYL september '95 SHORT VINYL 35 september '95 INDIE HOME JOBS

1 various artists	oh couduh	lance rock
2 1213 phair	juvenile	matador
3 various artists	all-american club	stomp
4 jale	closed up	murder
5 rancos	adice amigos	radioactive
6 mi difranco	not a pretty girl	righteous babe
7 modernates	get it straight	ulu
8 young canadians	no escape	ulu
9 the forbidden dimension	somebody down there...	fuzzwarp
10 various artists	elektro-industrial-north-west-clopectra	
11 alester-kinney	alester-kinney	chainsaw
12 pointed sticks	part of the noise	ulu
13 huevos rancheros	dig in!	mint
14 supergrass	i should coco	parlophone
15 sex with Nixon	sex with Nixon	presidential
16 wesley willis	greatest hits	alternative tentacles
17 excuse 17	...friends are dangerous	kill rock stars
18 various friends	mock up, scale down	murder
19 various artists	true independence II	dumb drum
20 perhaps trees	a lifetime away	ulu
21 various artists	full dynamic range	cfw/guamade
22 fugati	red medicine	discharged
23 that dog	totally crushed out	geffen
24 treble charter	self-title	sonic unyon
25 christian death	death in detroit	cleopatra
26 jon spencer blues expl.	experimental remixes	matador
27 -jla rick group	oh brother where art thou?	minty fresh
28 various artists	darla records runner sampler	darla
29 screw 12	unresolved childhood issues	wingnut
30 the monoxide	out of the marsh	handsome boy
31 the stand st	they're magically delicious	to drawer
32 papas fritas	passion play ep	minty fresh
33 bus	make it or break it	impossible
34 various artists	free to fight	chainsaw/candyass
35 various artists	toyo trashville	su-go-go

1 girl afraid/two for clinching	split	pop kid
2 teen angels	teen dream	sub pop
3 mike flood	are you the guru?	erroneous
4 mystery machine	heart of glass	network
5 pebbles	we're going shopping	planet pimp
6 the stupes	share it!	lance rock
7 slinkbook	ties to sever	loren ipsum
8 the hate bombs	she's the girl	speedometer
9 happy sockmen/candywheel	split	dead Brian
10 nerdy girl	nerdy girl	rightwile
11 inhalants	charlie is an icon	rise
12 crown roast	george	unclean
13 ruby falls	cate no problem	silver girl
14 bender	audio for four ears	ringing ear
15 pograms	new se	think
16 the new bomb turks	sexual dreaming	rise
17 boris the sprinkler	green bay route	bulge
18 sloan	sense old flame	murder
19 blunderhead	space change	tooth and nail
20 b'whl/cheerleader	split	endearing
21 nice pound hammer	teenage head	scotch pooch
22 wonderful world of jony	blastoff	sympathy for
23 the draws	alex's preference	cm
24 go sailor	long distance	slumberland
25 the astronaut	van of the satellites	shot down
26 the spiny antaters	plant mars	independent
27 the dreads	she's not broken	dr. mushroom
28 eric's trip	stereo mountain	sappy
29 pounded clown	plate of poultry	last resort
30 soul junk	go away	sub pop
31 car thieves	man from u.s.a.u.s.	planet pimp
32 canned travolta	time to change	go-kart
33 land of the loops	multifamily garage sale	up
34 elevator to hell	the who	sappy
35 bottle	septate	codependent

1 muckerpunch	snak
2 wandering lucky	baby bye
3 the acreckles	saving grace
4 pifco 88	she says
5 low noise	bye
6 krevdas	expose
7 the deprogrammings	freedumb
8 trish rally	untitled
9 roach metal	is this who we are
10 aeow	nancy song
11 the mysteron	barbeque with elvis
12 mollie's revenge	i wanna b
13 squeaky	three
14 gase	pda
15 universal lounge act	supercar
16 the unhappies	badger girl
17 floaregore	enq
18 johnny millenium	terminal
19 collide	calling
20 jebber	follow your voice
21 euphoric	radio exorcist
22 the insipids	huevo's diablos
23 squelch	i like you
24 trayed knots	green light
25 the dunderheads	lost boy
26 sister lovers	did she call me baby?
27 more socks	blends with pens
28 screw jump	good man die early
29 kid champion	luminities
30 butt cleavage	stagger stumble huh
31 mazyrica cardwell	can't refuse
32 lashback	big dump
33 dashboard-jesus	lion man
34 grooverfur	i like you
35 blaise pascal	spotlight kiddi

HOME BASS COUNTDOWN TO ARMAGEDDON

1 speedy 3	yo remixes	plus 8
2 various artists	europen techno heaven	jumping/jupin
3 the prodigy	science	x1
4 various artists	patchcords thru the atlantic	analog
5 lucas rodenbush	the energy ep	ebe audio
6 dj edge	edge 16	edge
7 adham sheikh	journey to the sun	instinct
8 slab	atomsmasher	hydrogen dukebox
9 sarah mcclachlan	possession	network
10 higher int. agency	colourform	waveform

MOTORDADDY TOP 10 MOTORCYCLE SONGS

1 anything from Davey Allan & the Arrows	where's the lozer
2 girl trouble	she's a bad motorcycle
3 the great mongoses	motorcycle leather boy
4 oblivions	get off the road
5 cramps	motorbik'n shaka
6 mutant monster beach party	go honda go
7 jacks & the cedrics	dirt bike naked
8 dirt bike naked	buttooth
9 the blunderbells	sister mary motorcycle
10 girl trouble	

HOT! WORLD BEAT TOP 10

1 pepo rose y orquesta pambiche vamo'pa pambiche cross current	
2 ym-marc saint-val	liale sonodisc
3 carlos vives	clasicos de la provincia philips
4 bonie man	reggae gold '95 ras
5 leston paul	carnival '95 hits jw
6 edith lefel	medi sonodisc
7 the justin vall trio	the trugh emi
8 los niches	salas de hitz fuentes
9 bern lee & the dragonaires	accs tatle vp
10 fani kuti	africa fete 3 mango

FEMININE HY-JINX!

1 excuse 17	friends are dangerous	kill rock stars
2 that dog	totally crushed out	geffen
3 tattle tale	sex true	st-francis
4 khaki kill	wini-pleasure dissertation	kill rock stars
5 go sailor	blue sky	slumberland
6 teen angels	julia's jazz odyssey	sub pop
7 nerdy girl	new jersey	rightwile
8 various artists	free to fight	chainsaw/candyass
9 jale	closed up	murder
10 various artists	lesonline volume 1	spinart

LATIN TOP 10

1 jerry rivers	negia	sony tropical
2 rey rui	estancos solos	sony tropical
3 el nene y sua...	oye rubenito	nrt
4 marc anthony	te conosco himen	sony discos
5 pochi y m cocoband	estoy enamorado de ti kubany	
6 hercaneos roario	la duella del swing	karen
7 pepo rose & orquesta pambiche	mi cameloncito	cross current
8 Arturo Sandoval	la guarapachanga	sony
9 van laeter	dias de que presumas	grp
10 oscar flores	salveja	rodenen

WHAT THEY'RE LISTENING TO

1 clouds	1 foo fighters	1 yo la tempo
2 wax	2 lizard music	2 gene
3 rakes progress	3 six finger satellite3	3 sleeper
4 earth eighteen	4 truly	4 given mars
5 jayhawks	5 nell young	5 eleven
6 menthol	6 byrd	6 supergrass
7 tiny budddy	7 gravity wax	7 byrd
8 truly	8 menthol	8 toment
9 whale	9 sugar ray	9 laika
10 malle	10 kyuss	10 bracket



LISTEN UP!
BOOK SPACE FOR THE OCTOBER
ISSUE BY SEPTEMBER 18TH

Call Kevin at 822-3017 (ext.3) for info

On the dial

SUNDAYS

ARE YOU SERIOUS? MUSIC 8:00AM-12:00PM All of time is measured by its art. Most broadcast artists are for incoherent music. The show presents the most recent new music from around the world. Ear on. Hosted by Paul Steenhuisen and Cam Moxich.

THE ROCKERS SHOW 12:00-3:00PM Reggae and all styles and fashions. Mike Cherry and Peter Williams alternate as hosts.

SOUL CHURCH 3:00-5:00PM Alternating Sundays with B'ren Ayo. Vancouver's only program devoted entirely to African-Canadian and African-American Gospel music. Your host, Vince Teo.

HEATHER'S SHOW 6:00-8:00PM Dedicated to the gay, lesbian, bisexual, and transsexual communities of Vancouver and listened to by everyone. Lots of human interest features, background on current issues and great music from musicians of all sexual preferences and gender identities.

COBRA 8:00-9:00PM Alan "yell a real @ cids-square-triangle @ dead @ dead @ GET ANJALI" 9:00-10:00PM Getanjali is a one-hour radio show which features a wide range of music from India. The includes classical music, both Hindustani and Carnatic, popular music from Indian movies from the 1930's to the 1990's, semi-classical music such as Ghazals and Shajras, and also Qawwalis, Folk Songs, etc. Hosted by J. Ravi, A. Patel and V. Rangan.

DHIO FREE AMERICA 10:00PM-12:00AM Just host Dave Emory and colleague Hip Tuck for some extraordinary political research guaranteed to make you think twice. Bring your tape deck and two C-90s. (Cobra broadcast on KISX (Live Arts, California).

IN THE GRIP OF INCOHERENCY 12:00AM-4:00AM Drop yer gear and stay late. Naked rage for related people. Get bent. Live Dave.

MONDAYS

BREAKFAST WITH THE BROWNS 8:15-11:00AM Your favourite brown-brothers, James and Peter, offer a savoury blend of the familiar and exotic in a blend of aural delight. Tune in and enjoy each weekly brown plate special. **THE STUPID RADIO SHOW** 11:00AM-1:00PM PM With your hosts the Count of Ignorance and Obor the Wanderer. What will we play today? Boy will put it away.

MEKANICAL OBJECT NOIZE 1:00-3:00PM CTR's industrial/noise/ambient show, alternating with SUNLIGHT BUFFCONERY -w/inky billy pop, Beastie Boys, indie guitar swing, and techno thrash in for good measure.

ROCKERS SHOW 3:00-5:00PM Hit your olfactory nerve centre with funk, soul, and reggae. Hosted by Vince Teo.

BRENT ARAI/Blues blues 5:00-6:00PM The MEAT-EATING VEGAN 5:00-6:00PM A endeavour to feature dead air, verbal flatulence (only when I speak), a work of music by a twentieth-century composer - so you say minimalist - and whatever else appeals to me. Fog and dyls positive. Mail in your requests, because I am not a human-assisting machine. Got a quarter then call someone who cares.

FEMININE HY-JINX 4:00-5:00PM For women who sometimes don't feel fresh, but always get fresh. Spoken word and music - light to heavy flow. Maximum protection recommended for male listeners. Hey Hani! Hani! is a feminist show.

BIRDWATCHERS 5:30-6:00PM Jani Cain Patters for all the weekend spots: shock from the high altitudes and the air of Panty Grey. **THE JAZZ SHOW** 8:00PM-12:00AM Vancouver's longest running prime time jazz program. Hosted by the ever-versatile Gavin Walford. Features at 11.

Sept. 4: Porehouse album (Hani also) by the great trumpeter Freddie Hubbard with an all-star line-up: Hank Mobley on tenor, McCoy Tyner on piano, and some of the best drumming by Philly Joe Jones.

Sept. 11: Back to school tonight as the great saxophonist Julian "Cannonball" Adderley introduces us to jazz in an entertaining and non-academic way.

Sept. 18: "Bless Bag," a wonderful and

seldom heard classic by the great clarinetist, Buddy DeFranco, this time on bass clarinet. Backed by Art Blakey (drums) and other great players.

Sept. 25: Another rare happening: a one and only meeting of the Modern Jazz Quartet and the wonderful alto saxophonist Paul Desmond - swinging and lyrical.

SCRAMBLING INCONSISTENCIES 12:00-4:00AM: The ultimate contrast. Screwing you over with nostalgia, then bringing you back to what you might call reality. We do poetry, too.

TUESDAYS

THIRD TIME'S THE CHARM 9:00-11:00AM That's right, baby! Punk-pop, surf-slop, and lots more trash for yer ear. Tune in to me, Bryce D., for all the crud that's got dies every Tuesday morning. Yourzall **MARY TYLER MOORE SHOW** 3:00-5:00PM Women in music and guitar music: two words of info and razz. Ya don't need a pube to be a musical Genial!

IQRA 5:30-6:00PM A half-hour of news, issues, and concerns facing Muslims throughout the world.

THE UNHEARD MUSIC 7:00-9:00PM Meet the unheard when the unheard and the horde of hardly heard are heard, courtesy of host and demo director Dale Sawyer. Herd up!

RITMO LATINO 9:00-10:00PM Get on board Vancouver's only tropical/fiesta/salsa press with your loco hosts Wendy, Rolando, and Mateo as they shake it and wiggle it to the latest in Salsa, Merengue, Cumbia and other festive fiestas. Latin music so hot it'll give you a tan! **JRADIO SARDONYA**

WOLF AT THE DOOR 10:00PM-12:00AM Alternating Tuesdays. Live readings and the latest in techno/bizarro with host Lysle Aurel. Tantalizing musics and unpredictable. It encourages issues and may prove to be

CITR 101.9 fm

MUSIC AS A WHOLE 8:30-9:30AM Bob? Maybe, kinda sorta, but not necessarily! **LOVE SUCKS** 11:35-3:00PM Tune in for the musical confessions that Love Sucks. If you can't make sense of it, atleast you can dance to it!

MOTORDADDY 3:00-5:00PM "We love you... but you're a bummer man!" **AND SOMETIMES** WHY? 7:30-9:00PM Looking past, backward, forward, musical milk, and disrance... these are a few of our love-oh-vent things. La la la!

STRAIGHT OUTTA JAILLUNDAR 10:00PM-12:00AM AM Lat DZs, Jindas and Bindas immerse you in radioactive Bhungari "Chakk de phutty." Listen to all our favorite Punjabi tunes - remakes and originals. Bazaar!

THURSDAYS

CANADIAN LUNCH 11:30-1:00PM Toques, plaid, backroads, beer, goss and beavers.

STEVE & MIKE 1:00-2:00PM Crashing the boyz' club in the night. Hard and fast, heavy and slow. Listen to it, baby.

TROPICAL DAQUINTI 2:00-3:00PM Zouk, Salsita, Samba, Salsa, Teal Ever Soca. Enjoy the Tropical Theater with DJ Doctor delTone. **FLEX YOUR HEAD** 3:00-5:00PM

—ERIC— —ERIC— —CORE—

OUT FOR KICKS 6:00-7:30PM No Bekenstods, nothing politically correct. We don't get paid so you're damn right we have fun with it. Hosted by Chris B.

ON AIR WITH GREASED HAIR 7:30-9:00PM Roots of rock & roll.

LIVE FROM THUNDERBIRD RADIO HELL 9:00-11:00PM Local muzak from 9. Live bands from 10.

Sept. 28: Sparking Betty **TALES FROM THE INFINITE LIVINGROOM** - Alternating with RTY 11:00-1AM

Chris Brink explores the mental states and psycho-sonic spaces of the Infinite Livingroom, that 4th dimensional space between perceived consciousness and profound absurdity.

FRIDAYS

VENUS FLTPRAT LOVE DEN 8:30-10:00AM Gheghers. Join me in the love den for a cocktail. We have more stuff, groovy jazz, and thicker stuff too. See you here... and ending comes. XXX

TELEVIS 10:00-11:00AM Tune in for loud, aggressive rock as well as discussions, interviews & information relating to people who live with physical & mental challenges.

SKA-T'S SCENE-K DRIVE! 11:00AM-12:00PM Relax, don't do it... When you wanna skank!

LITTLE TWIN STARS 2:00-3:30 PM - Strap on your vinyl Go boots for an intergalactic ride to the stars. Hello Kitty!

NARDUWU! THE HUMAN SERVETTE PRESENTS... 3:30-4:00PM Have a good brunch!

NATION 2 NATION 6:00-9:00PM Underground sound system-style

mastermix radio. **FOR THE RECORD** 6:30-6:45PM Excerpts from Dave Emory's Radio Free America Series.

HOMEBASE 9:00PM-12:00AM The original live mixed dance program in Vancouver. Hosted by DJ Noah, the main focus of the show is techno, but also includes some trance, acid, tribal, etc.

Guest: DJ's, interviews, retrospectives, giveaways, and more are part of the flavor of Homebase.

LIMP SINK 12:00AM-2:42AM Hosted by the G42 players, DJ Norm brings you the funk. Doctor K talks about more funk. Brought to you by cosmic net surfing the information super doudledeopoeper highway. Contact: limpsink@brokenranch.org

SATURDAYS **THE SATURDAY EDGE** 8:00AM-12:00PM Now it's 10th year on the air. The Edge on folk features music you won't hear anywhere else, studio guests, new releases, British comedy sketches, folk music calendar, ticket giveaways, etc., plus World Cup Reports 11:30AM-3:30AM: African/World roots. 9-12 noon: Celtic music and nature performances.

POWERCHORD 12:00-3:00PM Vancouver's only true metal show, local demo tapes, imports and other rarities. Gerald Batfield and Metal Bon do the damage.

THE SHOW 5:00-8:00PM Strictly Hip-hop - Strictly Underground - Strictly Vinyl With your hosts Mr. Checks, Flip Out & J. Swing on the 1 & 2's.

THE BIG STOMP 10:00PM-1:00AM Killing ugly radio with one easy step. Alternating Saturdays.

GROOVE JUMPING 10:00PM-1:00AM Alternating Saturdays.

SOMETHING 1:00-4:00PM "You can tell by the way I use my talk. I'm a woman's man...no time to talk."

CITR Dial News!

THE PRO-GRAMMING DEPT. WISHES A FOND FAREWELL TO SOUL CHURCH AND BLACK AND TAN, WHICH WILL NO LONGER BE ON THE AIR. NEW SHOWS: WATCH FOR A GREAT BLUES PROGRAMME ALTERNATING SUNDAYS, TO BEGIN SEPT. 10 FROM 3-5PM. HEARSAY IS BACK! EVERY SAT. FROM 5-6PM IS OUR NEW POETRY/LITERATURE PROGRAMME HOSTED BY PETER NORMAN.

IQRA IS A NEW CURRENT AFFAIRS SHOW EXPLORING MUSLIM ISSUES. TUES. 5:30-6PM. RADIO FREE WOMEN IS LOOKING FOR A NEW HOSTESS! IF YOU'D LIKE TO DO A PRO-WOMEN SPOKEN-WORD/MUSIC PROGRAMME, PLEASE CALL MIKO AT 822-1242!

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	SUN	MON	TUE	WED	THU	FRI	SAT
	THE CITR MORNING SHOW / BBC WORLD SERVICE						
8							
9	are you serious	Breakfast with the Browns	third time's the charm	Music as a whole	chandra's show!	Venus Futura's Love Den	the SATURDAY
10				DIETAL ALARM CROONHEATER	Radio Free WOMEN	Telesis	EDGE
11				THE YACHT CLUB	CANADIAN LUNCH	SKA	
12	NEWS	the STUPID RADIO SHOW	twice the noise			EARTHWATCH	NEWS
1	ROCKERS SHOW	MEKANOIL OBJECT NOIZE	BLOOD ON THE SADDLE	love sucks	S&M	Red Hot Jazz	POWER CHORD
2					tropical delight!	Little Twin Stars	
3	BRENT ARAI/Blues blues	Meat-Eating Vegan	Mary Tyler Moore Show	MOTOR DADDY	FLEX YOUR HEAD	NARDUWU! noiz	AFRICAN SHOW
4		Feminine Hy-Jinx					
5	BLACKTAN	THE BIRD WATCHERS	IQRA	DINNER REPORT			basekey
6							
7	Heather's Show	Flawless caterpillars	Aware House	ESOTERIK	Out for Kicks	NATION 2	THE SHOW (hiphop)
8				and sometimes why	ON AIR WITH GREASED HAIR	NATION	
9	cobra.	polyphonic/hip hop habit	UNHEARD MUSIC				synaptic sandwich
10	GetAnjali		RITMO LATINO	AFRICAN VARIETY	LIVE FROM THUNDERBIRD RADIO HELL	HOME BASS	GROOVE JUMPING
11			wolf at the door! witchdoctor highball	strs outta jallandar	RADIO T.Y./TALES FROM THE INFINITE LIVINGROOM		
12							
1	IN THE GRIP OF INCOHERENCY	SCREAMING INCON-SISTENCIES	AURAL TENTACLES	THEORY.AFA	my little crimson	Limp Sink	SOMETHING
2						After Hours Groove	
3							
4							

*Never
underestimate
the power of
soup.*



THE NEW ALBUM FROM BLIND MELON
(FEATURING "GALAXIE")
DIG IN!

Produced by Andy Wallace and Blind Melon • Engineered and Mixed by Andy Wallace • Management: Chris Jones



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NOFX

• I Heard They Suck Live

Au contraire, mes amis! NOFX take the stage with their follow-up to *Punk In Drublic*, and challenge you to remain calm, seated and content with the amenities of your home — See you at the show, pal.

CD 12⁹⁸ Cassette 9⁹⁸ LP 12⁹⁸



Rancid

• And Out Come The Wolves

Viva la Rancid Revolution! These Last of the Mohicans deliver nineteen short, sharp shock tunes of skanking in the streets. Pure punk/pop for raw people.

CD 14⁹⁸ Cassette 9⁹⁸ LP 12⁹⁸



MORE NEW TITLES AT ZULU...

Fall

• *The Twenty Seven Points*
(2 CDs / 2 LPs)

Swervedriver

• *Ejector Seat Reservation*
(CD / LP)

Aphex Twin

• *Donkey Rhubarb*
(CD-EP / 12")

My Life With The Thrill Kill Kult

• Hit And Run

They came to town with promises of a new album, and here it's. Not content to rest on their reputation alone, *Hit And Run* testifies to further explorations of a well-crafted heavy dance/industrial sound they helped to pioneer quite a few moons back.

CD 16⁹⁸

Chemical Brothers

• Exit Planet Dust

Fans of Future Sound Of London or Aphex Twin, the Chemical Brothers (*aka*/a Tom Rowland and Ed Simons) have arrived! Acquaint yourself with the latest protagonists of a freestyle revolution! Don't miss the Beat; it's pretty heavy on this release.

CD 16⁹⁸

Super-suckers

• Sacrificious

I scream, you scream, we all scream for the Supersuckers. They're SO sacrificial with 50 many rockin' flavours sure to keep you screaming back for more. Their latest, greatest Sub Pop release.

CD 14⁹⁸ Cassette 10⁹⁸



Utah Saints

• *Ohio* (CD-EP / 12")

Orbital

• *Times Fly* (CD-EP / 12")

Julian Cope

• *20 Mothers* (CD)

Various Artists

• Kids soundtrack

The soundtrack to this poignant and controversial new documentary-style movie features some meaningful music very appropriate to the subject matter being dealt with. Great songs from Daniel Johnston, Lou Barlow's Sebadoh and Folk Implosion, and Slint allow the message of this movie to ring through, forming a collection of songs that are an effective companion to the visuals, never undercutting the importance of the contemporary urban issues *Kids* deals with.

CD 16⁹⁸

Friends Of Dean Martinez

• The Shadow Of Your Smile

What do you get when you go to a party and the house band sounds like Ennio Morricone, Martin Denny, the Shadows, and Giant Sand? You get to sway to the fab sounds of the Friends Of Dean Martinez, of course!

CD 16⁹⁸ Cassette 10⁹⁸

Sugar

• Besides

Not lucky enough to have seen Sugar live? Not tenacious (or rich) enough to have found all those rare B-sides?

Well, kids, here's a compilation of live songs, B-sides and hard-to-find Sugar material that should tantalize you. Seventeen songs in total and guaranteed to satisfy your sugar fix. One hum or two? Two please!

CD 16⁹⁸ Cassette 10⁹⁸



Morrissey

• *Dagenham Dave* (CD-EP)

Oasis

• *Roll With It* (CD-EP or 12")

Palace Music

• Viva

• Last Blues

Will Oldham has charted a self-conscious re-evaluation of the American folk tradition of the singer-songwriter, moving from dusty minimalism and transcendent mysticism into a diversely fluent songwriter of considerable skill. With Palace Music as "support," Oldham has reached a new measure of competence that represents his remarkable output thus far, while confidently drawing from a broader repertoire of musical forms. As such, *Viva Last Blues* is a great record.

CD 14⁹⁸ Cassette 9⁹⁸ LP 12⁹⁸

Rocket From The Crypt

• Hot Charity

With a switchblade comb and a handful of hair pomade, *Rocket From The Crypt* and their newest recruit JC 2000 trumpet's launch off-rocket through the stratosphere and back into the 1950s. A wall of sound and "Mission Control we have liftoff!" Note: not the major label debut expected soon so that's all the more reason to pull this into your orbit now!

LP 14⁹⁸

Edwyn Collins

• Gorgeous George

See what the fuss is about — or just see him at the Starfish Room on September 20th. *Ex-Orange Juice*, Edwyn Collins' latest solo outing *Gorgeous George* is as debonair as ever and comes highly recommended. A fine release and a class act.

CD 16⁹⁸

These prices effective until September 30, 1995.

New! Computer Kiosk!



Drop by and check out "ZULU RETRO-ACTIVE," a temporary interactive computer display on the MODERNETTES, POINTED STICKS, and YOUNG CANADIANS with music, text, videos, rare photo images, and press clippings.

On display in the store until Sunday, September 17th.

knock~down~ginger gigs!

Thursday
September 7th
Pit Pub (UBC)

Wednesday
September 13th
Railway Club



Thursday
September 14th
Malcolm Lowry Room